

The Carmel Pine Cone

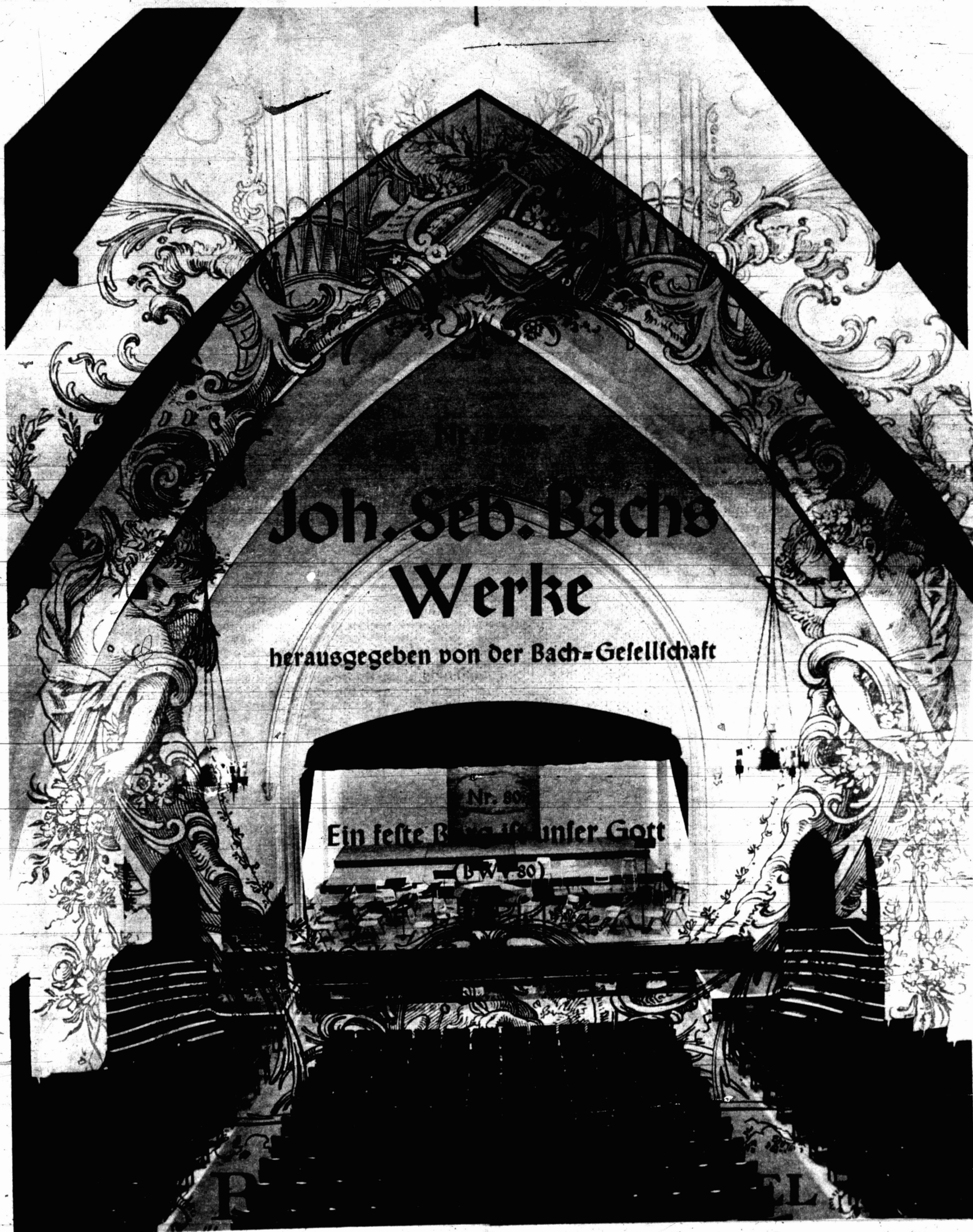
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JULY 12, 1973



Carmelites keep Festival wheels turning through committees

By ARDIE CLARK

FINAL PREPARATIONS for the Carmel Bach Festival got under way following the annual meeting of the Bach Festival Committee on Thursday, June 21. Officially launching the 1973 Bach season, music director and Conductor Sandor Salgo thanked committee members for their hard work and promised another series of challenging musical performances.

However, the committee party at the home of Mr. and Mrs. Arthur L. Dahl of Pebble Beach was not the starting signal for many of the committee members and volunteers. They had already been working since early spring. For others, work would not begin until the start of rehearsals (July 3) or performances (July 16 to 29).

But because the Carmel Bach Festival, Inc., is a non-profit corporation, there is no financial compensation for the majority of the effort. This is unimportant to the volunteers. Their love of Baroque (17th Century) music is the driving force behind the time and energy they contribute.

To them, the opportunity to be a part of the performances, to associate with the artists (musicians and chorists) and to hear them practice the works of Bach, Handel, Mozart and others, is more than enough payment.

But regardless of the form of reward, the committee members and volunteers are faced with days and days of work -- from the inception of festival activities to cleaning

up after the last performance.

Inevitably, there will be many unnamed helpers who deserve credit. Some are hidden by the obscurity of working outside the confines of a specific committee; others either will not begin work until the festival starts, volunteer late or prefer not to be identified.

Committee activities involve eight major functions: housing, coffee break, entertainment, recital, usher, choir robe fitting, stage management and ticket sales. These necessarily overlap and thus require interaction by committee members.

Coordination of many of their activities has been performed by Valentine Miller, Bach Festival secretary. She prefers to think of her job as that of a messenger service for persons seeking information or desiring to pass it on.

But she insists that everyone has been very cooperative. In part, this is due to many of the volunteers being on the same committees year after year. If someone new decides to help, a critique of the job is simply forwarded to him or her by whoever did it before.

HOUSING

ARRANGING HOUSING accommodations takes approximately two to three months, said Mrs. Howard Bucquet, chairman of the housing committee. She worked with Mrs. Robert Black, Mrs. William K. Stewart and Mrs. Lewis Fenton to find facilities for Bach Festival participants. Although some of the artists



CONDUCTOR SANDOR SALGO sets the pace of the 36th Bach Festival during rehearsals ...

prefer to arrange their own housing, Mrs. Bucquet said rooming was arranged for between 50 and 60 persons.

Many area residents volunteered rooms, guest cottages or their complete houses for use by the artists. This depended on extra space in their homes and whether or not they would be away during the Festival.

Other accommodations were acquired by renting houses for the month of July. Mrs. Bucquet said this has been arranged because her committee "thought some of the artists would prefer a complete house with kitchen and normal living facilities in preference to just a room."

This is especially the case when the artist's family will be staying in the Carmel area during the Festival. Approximately 25 persons are assigned to paid housing, according to Mrs. Bucquet, although this does not include nine soloists who have been provided housing at the Cypress West Inn by Mr. and Mrs. Fenton.

The housing committee makes effort to make the artists as comfortable as possible, Mrs. Bucquet said. This begins in January when questionnaires are mailed to them. They are asked if they have already made housing arrangements (many stay in the same homes every year), their age, sex, if they smoke, have a car, etc. The purpose is to put people together who are as compatible as possible. For example, members of the orchestra or members of the chorale are usually housed together.

"There have occasionally been problems," Mrs. Bucquet said. "One year a tall man was assigned to a room with a low ceiling; thus he wasn't able to stand up. Another man was allergic to the German Shepherd in the home he was assigned to. But the solution was just a

matter of rearranging people."

Meals are not normally a part of staying in a home, Mrs. Bucquet pointed out. "We have found in the past that the musicians like to come and go as they please. That -- along with their schedules -- prevents them from being anywhere at specific times for meals. However, the guests sometimes have breakfast and snacks in the home. Overall, we leave it up to the homeowner whether or not some meals can be arranged."

Mrs. Black said this is her first year on the housing committee, so she has been doing whatever she is asked to do -- as a way of learning. "I am not that familiar with the responsibilities of the role," she said, "but I am willing to do anything I am asked. It has been a help that area residents have been very cooperative in opening up their homes to the artists."

When they have space in their own homes, committee members have furnished rooms to musicians or chorists. Mrs. Stewart said she and her husband have had Ralph LaCanna, a trumpet player, in their home for several Bach Festivals. "The musicians are very interesting to talk to," she said, "and as an added pleasure of having them here, they sometimes practice in the homes."

Mrs. Fenton and her husband have opened up their facilities at the Cypress West Inn for nine of the soloists. She said these are mostly single persons, or they came without their families. Other soloists have been placed in family housing, are local artists or have made their own arrangements with friends.

Area residents who volunteer rooms or their houses have one primary

motive: their love for the Baroque music of the Bach Festival. Therefore, during the month of July, they have the opportunity to become involved in the lives of the artists, to discover their personalities and to enjoy many impromptu jam sessions.

Volunteers include Mr. and Mrs. Eben Whittlesey (former Carmel mayor), Mr. and Mrs. Emory ("Hank") Adams, Mr. and Mrs. Paul Carrick, Mr. and Mrs. Bernard Van Horne, Mr. and Mrs. Roland Scheffler, Prof. and Mrs. Walter Jennings, Mr. and Mrs. Arthur L. Dahl, Mr. and Mrs. D. Kirk Davidson, Mr. and Mrs. James R. Harkins and Mrs. Walter Lehmann.

Mrs. Lehmann (former housing chairman) said she could offer a room only on an emergency basis this year because she has moved from her large house to a smaller house. Since she is retired, the small house is easier to maintain.

Although the committee needed to work for several months prior to the festival, housing for all the artists was located by July 3 when rehearsals began. Just the same, Mrs. Bucquet encourages volunteers to contact the Bach office in Sunset Center if they will have accommodations available in the future.

COFFEE BREAK COMMITTEE

THE COFFEE BREAK committee serves refreshments to the artists during rehearsals and intermissions of performances. As chairman, Mrs. Richard F. de Graca makes certain everything is set up when it is needed and that someone is present to serve and clean up. She said there usually isn't much time involved because the rehearsals and intermissions are on a

prearranged schedule.

She is assisted by six to 10 volunteers. Only one person is needed at a time. But since rehearsals and performances last throughout July, it is not always easy to find help for a specific time and date. "I fill in whenever it is necessary," Mrs. de Graca said.

The two coffee machines used during the festival are loaned by Safeway of Carmel Center. They also supply the foam cups and some of the coffee, Mrs. de Graca said. Safeway assisted in the same way last year.

About half of the food (cookies, nut breads, etc.) served with the coffee is volunteered by area residents. This is always very much appreciated, she emphasized. Others offer \$5 or \$10 to help defray expenses.

Occasionally, the artists take care of refreshments themselves. "If there is an unscheduled rehearsal during the festival," Mrs. de Graca said, "the artists have been very good about making the coffee and finding the food in the cupboards."

She said she is always happy to help because the artists are very appreciative of the coffee and food.

"They feel anything done is a bonus to being in the festival. They work very hard and really work up an appetite."

The month of July ends up being a hectic period for the volunteers who work on a daily basis. Arranging for the coffee breaks inevitably cuts into activities in which they would normally take part. Mrs. de Graca said additional volunteers are always welcome to fill in when other commitments draw the regular help away.

The kitchen facilities backstage at Sunset Center complicate coffee break preparations. They consist of only two sinks with cold water. But since the Bach Festival is non-profit and expenses are minimized wherever possible, the volunteers make do with what is available.

ENTERTAINMENT COMMITTEE

DINNERS AND PARTIES for festival participants are continuing activities throughout the Bach season. Many of these are arranged by the entertainment committee under the chairmanship of Mrs. Lewis Fenton. She is assisted by Mrs. Charles Page and Mrs. R. Stafford Hughes.

Their work involves arranging sponsors for luncheons after recitals and for dinners after rehearsals and concerts. Also, there are many parties -- both arranged and private -- organized for the artists. A dinner is scheduled to follow each concert except for those

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Most of the sponsors are located by sending letters to persons who gave parties in the past. Mrs. Fenton said there have been a few complications because several persons have desired to entertain on the same nights. She indicated, however, that acceptances of sponsorships can usually be sorted out so that everyone is satisfied.

People often desire to entertain on nights when one of their friends is performing or if they have a special interest in a particular performance. Most preferences can be accommodated, although occasionally someone is disappointed.

Sponsors for the majority of the dinners and parties are determined only a few weeks before they are scheduled. But events such as the opening night party on July 16 and the cast party on July 22 are set much in advance.

These are annual programs with predetermined sponsorship. The opening night party will be given by Mr. and Mrs. Calvin Collins at the Carmel Art Association and the cast party will be given by the Bach Festival board of directors at the Carmel Holiday Inn.

Un fortunately, the other sponsors must remain unnamed because final arrangements had not been made at press time. Mrs. Fenton said she appreciates the contributions by everyone whether or not they are identified.

ROBE FITTING

PRIOR TO THE PERFORMANCES, the members of the chorale and chorus are fitted with robes. In charge of this is Jennifer Bestor, a freshman at the state university at Pomona. She

fits the robes for approximately 40 professional singers in the chorale group and 40 local singers in the chorus.

Because the chorale and the chorus often perform together during the concerts at Sunset Center, they are all fitted with white robes. However, for the Wednesday night performances in the Carmel Mission Basilica, only the chorale is fitted with red velvet robes.

Miss Bestor said her job involves making sure the robes are clean and that they fit properly. "I am not much of a seamstress," she emphasized, "but then most of the alterations are very simple."

If she needs help, she contacts either her mother or friends. Usually, she handles it all herself, although her mother will assist in moving the robes to Carmel Mission for the concerts there.

My duties are really quite simple," she said. "It is just a matter of getting the robes distributed and fit to begin with, and then there is very little to do." Distribution of the white robes is by size; then they are numbered so that the artists can keep track of them. But since there are fewer red robes, they are simply lettered in alphabetical order according to the chorale's names.

However, problems do arise, Miss Bestor said. The largest is wax from the candles at the Mission.

During part of their performance, the chorale group carries candles up the aisle of the Mission and inevitably drips some wax on the red velvet robes. The wax is difficult to clean from the robes. First, the wax is scraped from the robes and then the nap, somehow, has to be returned to the velvet.

"And then occasionally coffee is spilled on the white robes during intermissions," she said. "But this can be

taken care of with white shoe polish."

Miss Bestor's final duty does not come until the festival is over. At that time she makes certain the robes are clean before they are stored.

RECITAL COMMITTEE

THE MORNING RECITALS during the Bach Festival are held at the Parish Hall of the All Saints' Episcopal Church at Lincoln and 9th. They are organized as a joint effort, of Mr. and Mrs. Ernst Mayer, Fred Schaad and Merritt Weber. Mayer emphasized that they work side-by-side to see that the recitals run smoothly in order for the musicians to give their best possible performances.

Functions of the committee include setting the stage in the Parish Hall, tuning the instruments, and being certain the musicians have all the facilities they need. They also make sure the musicians know the schedule of recitals and that they are comfortable during the recitals.

Mayer pointed out the role of any volunteer should not be inflated out of proportion. "Emphasis should be on the community effort," he said, "not on individuals. The festival is a labor of love for the people who are giving their time and effort. We are trying to create an atmosphere where the artists feel at home; that the visiting public feels this is due to a Carmel spirit, not a commercial spirit."

USHER COMMITTEE

Proper ushering procedures are essential for the success of the concerts, according to Mrs. Welton Lee, who is working with Dr. Lee to organize ushers for the concerts.

"Nothing is more disturbing for the per-

formers than to have an unruly audience or to have people coming in during the middle of a concert disrupting things," she said.

Both she and her husband are musicians and understand the importance of having the ushering run smoothly.

Last year Dr. and Mrs. Lee were ushers during the festival. She said they intend to eliminate some of the problems they saw then. Some people were seated after performances began (contrary to Bach Festival regulations) and then other ushers left side-doors open for friends; thus non-paying persons were taking the seats of paying customers.

Mrs. Lee thinks most of these troubles can be cleared up if the volunteers are screened carefully. This has been her job during the past month. Many people have called her to volunteer their services and she has written to people who ushered last year to learn if they would like to do it again. After she completed her list of prospective ushers, Mrs. Lee picked persons according to how many days they could help and according to their qualifications.

In all, approximately 15 persons are needed per concert, which amounts to roughly 30 persons overall. Mrs. Lee said since the compensation for ushering is to be able to attend the concert free, she hopes more people will be able to usher than in the past. Many people are introduced to the Bach Festival this way, and subsequently attend the concerts during subsequent years.

Because the festival will last 14 days this year instead of the previous 10, more ushers will be needed than ever before. Few persons will be able to commit themselves for the full two weeks, Mrs. Lee said.

"The quality of ushers is

important," she stressed. "We want to be certain that the performers and paying customers are happy."

STAGE MANAGEMENT

ONE FACTOR influencing everyone's contentment is new lighting for the stage at Sunset Center. The lighting during previous years left something to be desired. Stage manager Mike Becker said this will improve the efficiency of his crew and add to the quality of lighting changes during the concerts.

Becker will be assisted by Fred Terman, Bill Samuel and Eugene Christiansen. Because the lighting is varied throughout the performances, their work began July 3 when rehearsals did. In addition, set changes need to be practiced to blend smoothly with presentations.

Terman, who is in charge of lighting, said the major changes in lighting will occur during the ballets. Otherwise, only basic lighting procedures are required to illuminate the orchestra. The new lights and light-dimmer will eliminate most of his worries, he said.

During the rehearsals and concerts at the Carmel Mission, part of the stage set and lighting has to be moved there. Although a lot of equipment is involved, nothing is left at the Mission between performances.

Terman said it is the crew's policy not to leave anything behind that would detract from the Mission's beauty or interfere with its own activities.

Becker and his crew have had several years of experience with the Bach Festival, therefore he does not expect any problems to arise. Little things always occur, but the new lighting should eliminate the major problems of the past.

TICKET SALES

Ticket sales for the festival have been ahead of those during past years. However, because the festival has been lengthened from 10 to 14 days, more tickets are still available.

Ann Golden, assisted by Gael Donovan, has been processing ticket applications since February. Miss Golden said season ticket holders are first given an opportunity to renew or change their seat preferences; then ticket order forms are sent to people who bought tickets for individual concerts during last season.

After that, anyone who wants a ticket may contact the Bach office at Sunset Center or call 624-1521.

"No one should feel discouraged from contacting us," Miss Golden said. "Tickets are still available for some of the concerts and for all of the recitals. In addition, a few cancellations are still coming in."

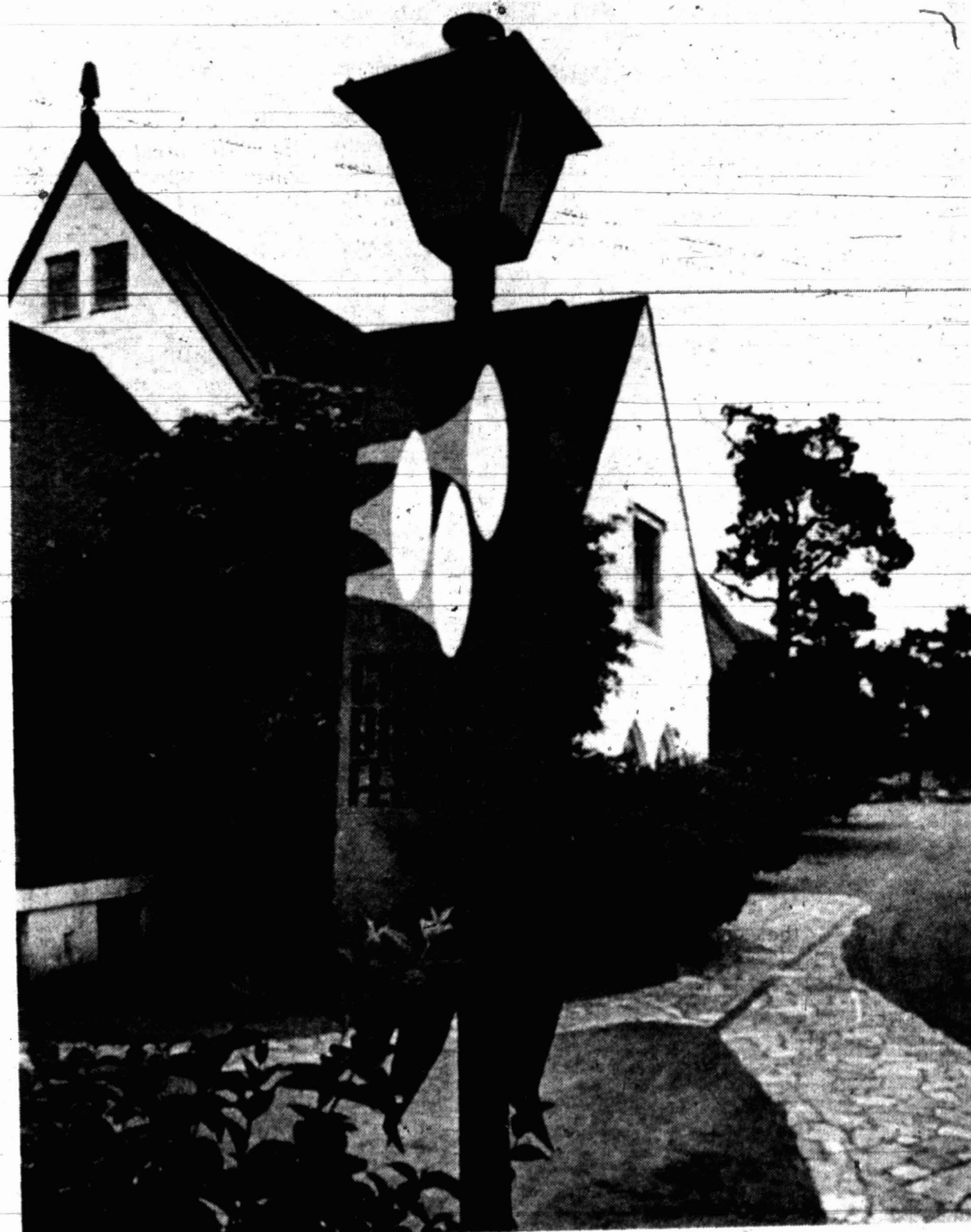
She encourages people interested in the Wednesday night Mission concerts to call her because several seats have not been taken. These usually sell out first, she said, but many people have not called because they feared they would not be able to get tickets anyway.

Also, there are still a few seats available for the opening night concert and for concerts on Tuesdays and Thursdays.

"Real bargains are the 11 a.m. recitals in the Parish Hall of All Saints' Episcopal Church," she pointed out.

"People often avoid them because they are not aware of their high quality."

However, the professional musicians and choralists always give excellent performances. Similarly, the 3 p.m. lectures and recitals at the Parish Hall and Bethlehem Lutheran Church are very good."



BANNERS FLY IN FRONT of Sunset Center to mark the beginning of the 1973 Bach Season ...



INSTRUMENT CASES LAY scattered backstage as opening night, July 16, draws near ...



36th Bach Festival artists:

Douglas Lawrence is Jesus in 'St. Matthew'

Douglas Lawrence, Carmel Bach Festival, will return for his seventh consecutive season with the Passion According to St.



DOUGLAS LAWRENCE

Matthew July 22 and 29, a role he shared with Thomas Paul in the 1969 Festival.

Lawrence sang this role in a staged version of the St. Matthew in February in his debut with the San Francisco Spring Symphony. He has been invited to return to San Francisco to take the role of Tschelkalov in Boris Goudonov and Germont in La Traviata during the opera's fall season.

A native Californian, Lawrence has appeared as soloist in more than a dozen major roles in the Hollywood Bowl under some of the world's most distinguished conductors.

Among his more than 30 appearances in the Dorothy Chandler Pavilion of the Los Angeles Music Center was his reading of the West Coast premiere of Penderecki's 'Cosmogony' under the baton of Zubin Mehta. His most recent music center appearance was the role of Valentin in Faust, with a

cast including Dorothy Kirsten and Norman Treigle.

The first of several new recordings of Lawrence's in the next few months is the War Requiem of Benjamin Britten made in Yugoslavia with the Vienna Choir Boys and the Radio Symphony of Yugoslavia. His 1973-74 season includes, in addition to his duties as a member of the University of Southern California faculty, roles in the Bach Mass in B minor; Beethoven's Ninth Symphony with Eugene Ormandy, La Bohème, Bach's Passion According to St. John with Lucas Foss, and Masetto in Don Giovanni with James Levine -- all in the Hollywood Bowl -- and appearances as a featured soloist with the Los Angeles Master Chorale in Belshazzar's Feast with Roger Wagner conducting, the St. Matthew Passion, also with Wagner, and the Brahms Requiem directed by Robert Shaw.



EDWARD HAUG

Edward Haug returns

Trumpet virtuoso Edward Haug participates in his 16th Carmel Bach Festival this season.

A member of the San Francisco Symphony, the San Francisco Opera Orchestra, the Camara Brass Quintet and the Bach to Mozart group, Haug also teaches at the San Francisco Conservatory of Music.

A specialist in the playing of the Baroque trumpet, Haug will be a favorite

performer in the Carmel Bach Festival. He has just returned with the San Francisco Symphony Orchestra from a very successful tour of Europe and the Soviet Union. He will perform this year in the various compositions scheduled where the trumpet acts as a solo instrument, and, in particular, in the Bach Cantata "Jauchzet Gott in allen Landen," BWV 51, on Saturday July 21 and Saturday, July 28.

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MAESTRO SANDOR SALGO

Maestro Sandor Salgo to conduct

Sandor Salgo, music director and conductor of the Carmel Bach Festival since 1956, is a man of musical action.

Equally at home in the baroque, classical, romantic and contemporary musical eras, he is music director of the Stanford Opera Theatre and Stanford Symphony Orchestra, the Marin Symphony and the Music at the Vineyards series in Saratoga. This spring he has been conducting in Europe and teaching at Stanford in Vienna.

A native of Hungary, Salgo began his conducting career

as a pupil of Fritz Busch and George Szell. He has served as guest conductor of several European orchestras, the National Symphony of Mexico, the San Francisco Symphony Orchestra, the San Francisco Spring Opera, the Vancouver Festival and the Royal Philharmonic Orchestra of London.

During the past 17 years, Salgo has been responsible for developing the Carmel Bach Festival into one of the nation's top musical festivals, attracting some of the finest singers and instrumentalists in the field of

baroque music.

Last year he was awarded the Officer's Cross of the Order of Merit of the Federal Republic of Germany, through its consul general in San Francisco, Dr. Gunther Motz, in recognition of his furthering a broader understanding of the music of Bach, and bringing the Carmel festival to its present status.

Next month, Salgo will conduct the Aug. 4 and 5 concerts in the Vineyards series and the second annual Mozart Festival at Inverness.

Mezzo-soprano Sofia Steffan makes festival debut

Making her first appearance with the Carmel Bach Festival, Sofia Steffan specializes in the operas and oratorios of Handel.

She has appeared in them at Carnegie Hall, New York City, for Stephen Simon and his Handel Opera Society and recorded them under his direction for RCA Victor.

Her performances have been highly praised as much for their unique emotional intensity as for their subtle and poignant phrasing.

Of Anatolian Greek descent, Miss Steffan was a scholarship student at Juilliard School and also studied at the Mannes College of Music where she coached leiter with Lotte Leonard. After winning the Naumberg Award, she made her New York recital debut at Town Hall to great critical acclaim.

She later joined the New York City Opera and sang with the Lyric Opera of Chicago, the Opera Society

of Washington, D.C., the New Orleans Opera, the Houston Grand Opera Association and the Opera Repertory Group of Jacksonville, Miss.

At the Athens Festival she took part in the world premiere of Peggy Glanville-Hicks's *Nausicaa*. She has been particularly praised for

the coloratura heroines of Rossini and the title role of *Carmen*, which she has often sung with Sarah Caldwell's Opera Company of Boston.

Her appearances with the Carmel Bach Festival will include Handel's oratorio, *Jephtha*, July 19 and 26, and Bach's *Passion According to St. Matthew* July 22 and 29.



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James Schwabacher returns to Festival

It is a Carmel Bach Festival tradition that James Schwabacher, the San Francisco tenor, sing the role of the Evangelist in the *Passion According to St. Matthew* and the *Passion According to St. John*.

A versatile singer, Schwabacher has performed 14

different roles with the San Francisco Opera Company. He made his New York debut in 1962, which led to engagements at Carnegie Hall (where he returned last year to perform the part of the Evangelist in the *St. John*) and Philharmonic Hall as soloist with the

Masterwork Chorus, the *Musica Aeterna* series and the Bethlehem Bach Choir.

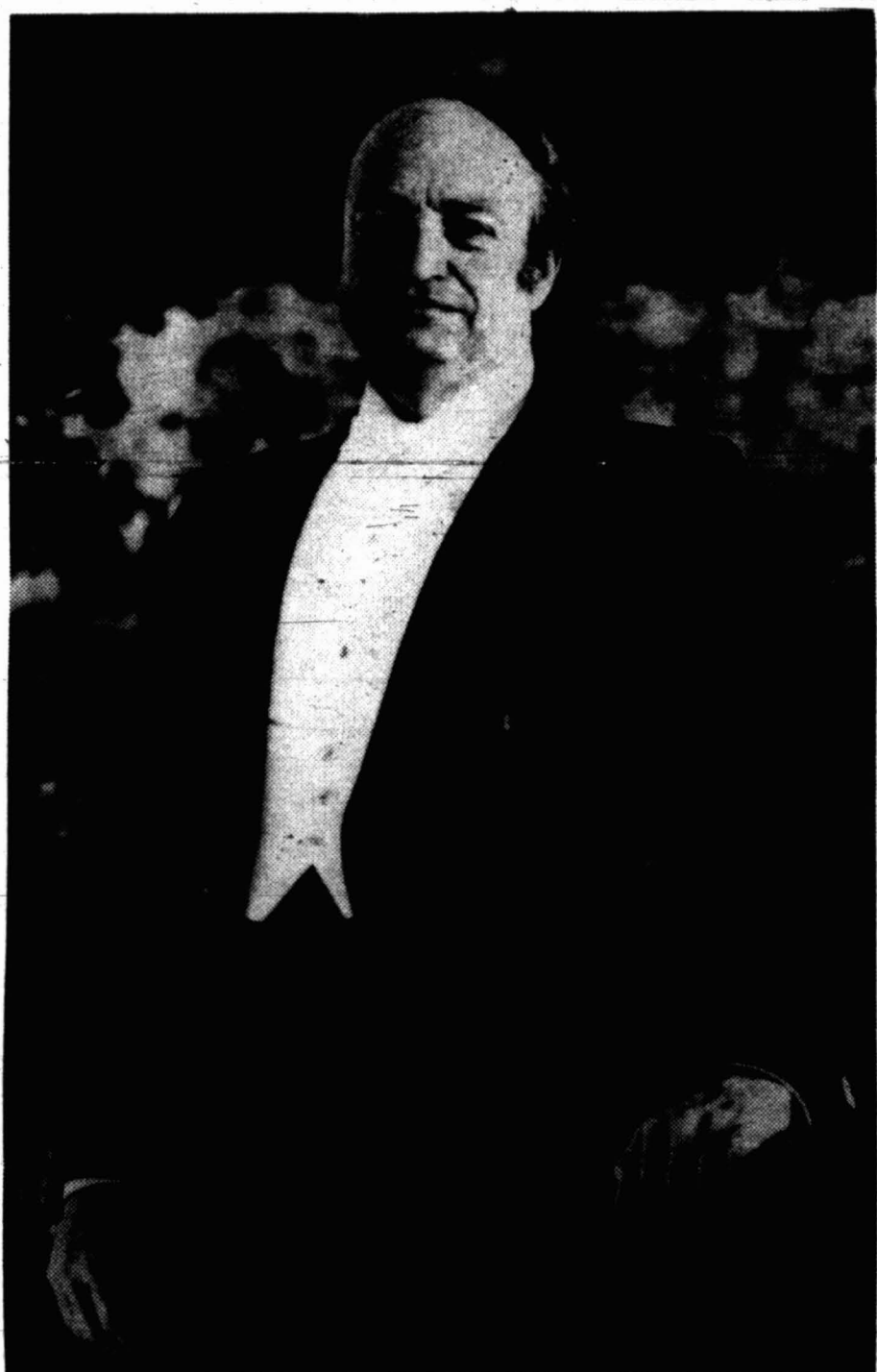
Three European tours have included performances at the Festival of Two Worlds, at Spoleto, Italy. He has been guest soloist with the symphony orchestras of San Francisco, Cincinnati, Buffalo and Vancouver, and the Ojai Festival under Leinsdorf, Steinberg, Lukas Foss and Thor Johnson. His programs combining commentary and song have been presented at over 75 colleges and universities throughout the country.

Schwabacher has conducted many opera and symphony "preview" programs for both radio and television in the San Francisco Bay area and has also taught music at Stanford University, conducted the Stanford Glee Club and

coached French opera in the Stanford Opera Workshop.

A past president of the San Francisco Symphony Foundation, Schwabacher is currently a member of the executive committee of the San Francisco Symphony Foundation, vice president and a founder of Spring Opera of San Francisco and president of the Merola Opera Program which sponsors the San Francisco Opera auditions. In addition, he is past president and a member of the executive committee of the San Francisco Conservatory of Music.

Schwabacher will give a morning recital of French, Italian, English, and Spanish songs on July 20 with other soloists, including classical guitarist George Sakellariou.



JAMES SCHWABACHER



MARIE GIBSON

Marie Gibson to sing in 'St. Matthew'

Returning to the Carmel Bach Festival after a three-year absence, Marie Gibson will again sing the soprano role in the two Sunday performances of Bach's *Passion According to St. Matthew*, and will also be the soloist in the demanding Cantata 51, "Jouchzet Gott in allen Landen," in the Saturday concerts, with Edward Haug, trumpet.

Head of the voice department at Stanford University, Miss Gibson has been featured in programs of the

San Francisco Symphony Orchestra, the Bach to Mozart concert performers and soloist with the San Jose Symphony Orchestra and Symphony Guild of Marin, as well as in solo recitals at Hertz Hall at the University of California at Berkeley and in Los Angeles.

Receiving music and education degrees at San Francisco State College, she later studied with Andres de Seguro, Pietro Cimini, and Richard Cummings, among others. Her coaches have

been Shibley Boyes, Anita Priest and Wolfgang Martin.

She toured with the Los Angeles Civic Light Opera and made her concert debut with Alfred Wallenstein and the Los Angeles Philharmonic Orchestra singing the soprano solo in Brahms' A German Requiem.

She sang principal roles with the Guild Opera of Los Angeles and the Los Angeles Opera Company. In 1957 she won the Merola Debut Auditions and in 1960 was chosen by Dorothy Kirsten to

sing the role of Musetta in Miss Kirsten's production of *La Boheme* in the Hollywood Bowl, and again with the Honolulu Symphony Society in 1967.

Miss Gibson has appeared with such conductors as Robert Shaw, Roger Wagner, Paul Kletzki, Pierre Boulez and George Solti. Her repertoire includes the major works of Bach, the Mozart Requiem, Handel's *Messiah* and Beethoven's *Missa Solemnis*.

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Festival artists

Louise DiTullio plays in 'Brandenburg Concerto'

Well-known to Carmel Bach Festival audiences, Louise Di Tullio returns this year to perform in the fifth Brandenburg Concerto July 16 and 23; the cantata, "Non sa che sia dolore," with soprano Marie Gibson July 20 and 27, and a series of morning recitals with Malcolm Hamilton, harpsichord.

A former member of the Los Angeles Philharmonic, Miss Di Tullio played flute and solo piccolo with that orchestra for six years. With her father, Joseph, a cellist, and her sister, Virginia, pianist, she is a member of the Di Tullio Trio and appears frequently with chamber groups in radio broadcasts from the Los Angeles County Museum and for the Monday Evening Concerts. She is a member of the Los Angeles Wind Quartet.

Her new recordings include an album of sonatas from the 19th Century for flute and piano, with her sister, Virginia Di Tullio Royer, to be released this fall on Genesis records; the Duetto Concertante for flute and percussion, with



LOUISE DITULLIO

Karen Ervin, by Ingolf Dahl, for Crystal records, and the Suite for Woodwind Quintet by Eugene Zador on the Orion label, with the Los Angeles Wind Quintet.

Miss Di Tullio's solo ap-

pearances have been with the Los Angeles Chamber Orchestra, the La Jolla Festival, the Los Angeles Music Festival, the Masson 'Music at the Vineyards' concerts and the Ojai

Christiane Edinger to play 'Brandenburg Concerto'

Returning before Carmel Bach Festival audiences for the third consecutive season, Christiane Edinger, German violinist, will be heard in the fifth Brandenburg Concerto July 16 and 22 with Louise Di Tullio, flute, and Malcolm Hamilton, harpsichord.

She will play the D Major Concerto, K. 218, of Mozart on July 20 and 27, and will appear in recital with Hamilton playing Bach's complete sonatas for violin and harpsichord in three separate morning recitals (July 18, 21 and 25) and solo partitas and sonatas for violin.

Born in Berlin, Miss Edinger began studying violin at age 5, was a student at the Berlin Hochschule fur Musik with Vittorio Brero, with Joseph Fuchs at the Juilliard School of Music in New York, and with Nathan Milstein. She has won a number of awards and prizes including the Kunstpreis from the City of Berlin in

1969. Festival. She has been soloist with the California Chamber Symphony on tour, later performing with the same group for National Education Television for coast to coast broadcast. She is on the faculty of the University of Southern California and teaches privately.



CHRISTIANE EDINGER

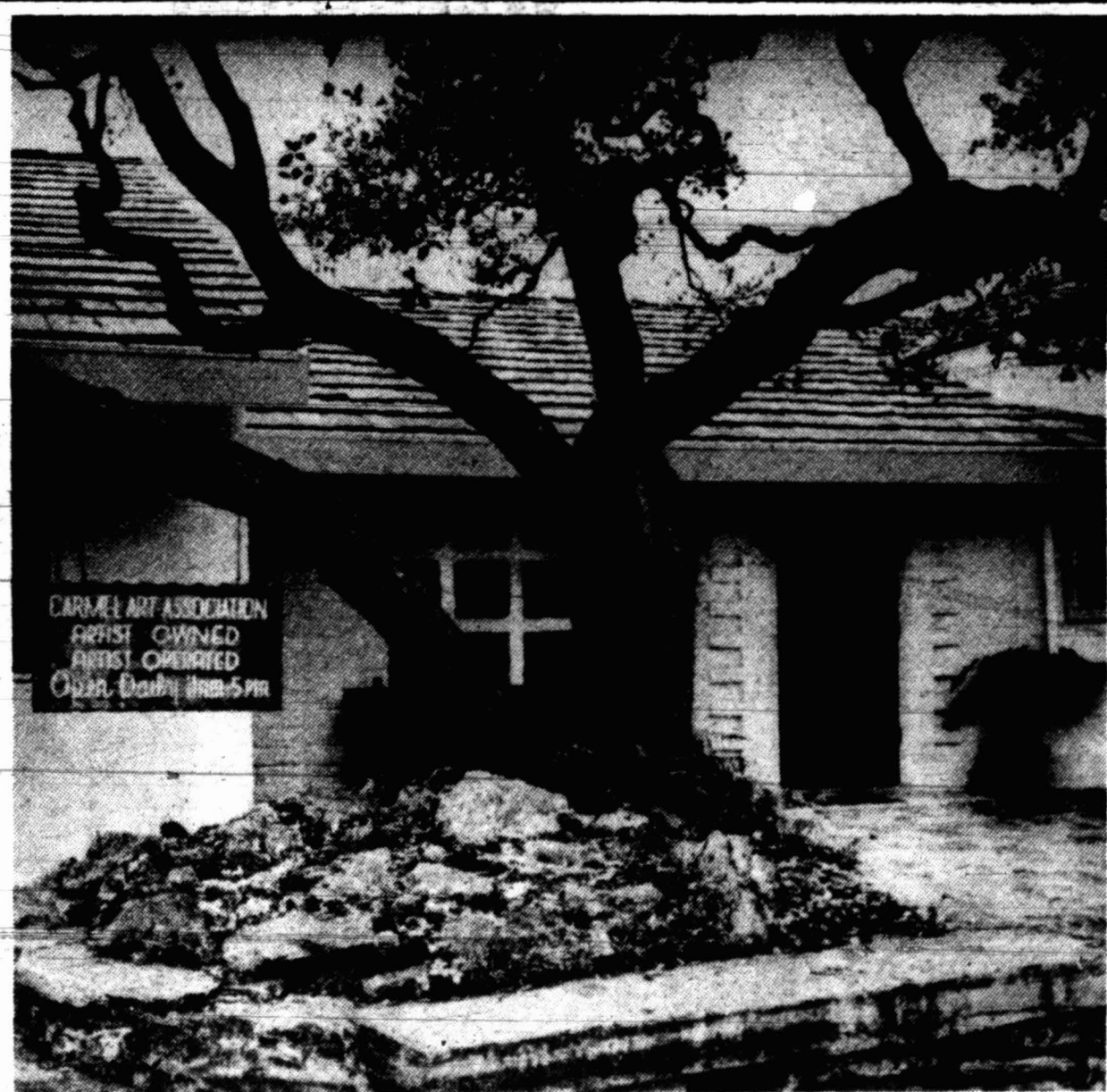
1969.

While still a student, Miss Edinger made her debut (and was the youngest soloist) at the Berlin Festival in 1962. As a result of this appearance, she was engaged to play in many German cities and made her debut with the Berlin Philharmonic in 1964.

In 1966 she made her New York debut, followed by concerts in Boston, Washington D.C., St. Louis and Montreal. Since 1968 Miss Edinger has played extensively throughout Europe, including several re-engagements with the Berlin Philharmonic and

appearances in Vienna, Munich, Cologne, Oslo, London, Venice, Milan and The Hague. She has toured the Soviet Union twice, where she was a soloist with the Leningrad Philharmonic, and most recently performed throughout South Africa.

Her recent appearances in the United States have included, besides the Carmel festival, performances with the Boston and Pittsburgh symphonies under William Steinberg, as well as recitals throughout the country. She has also been guest artist at festivals in Berlin, Vienna, Venice and Lugano.

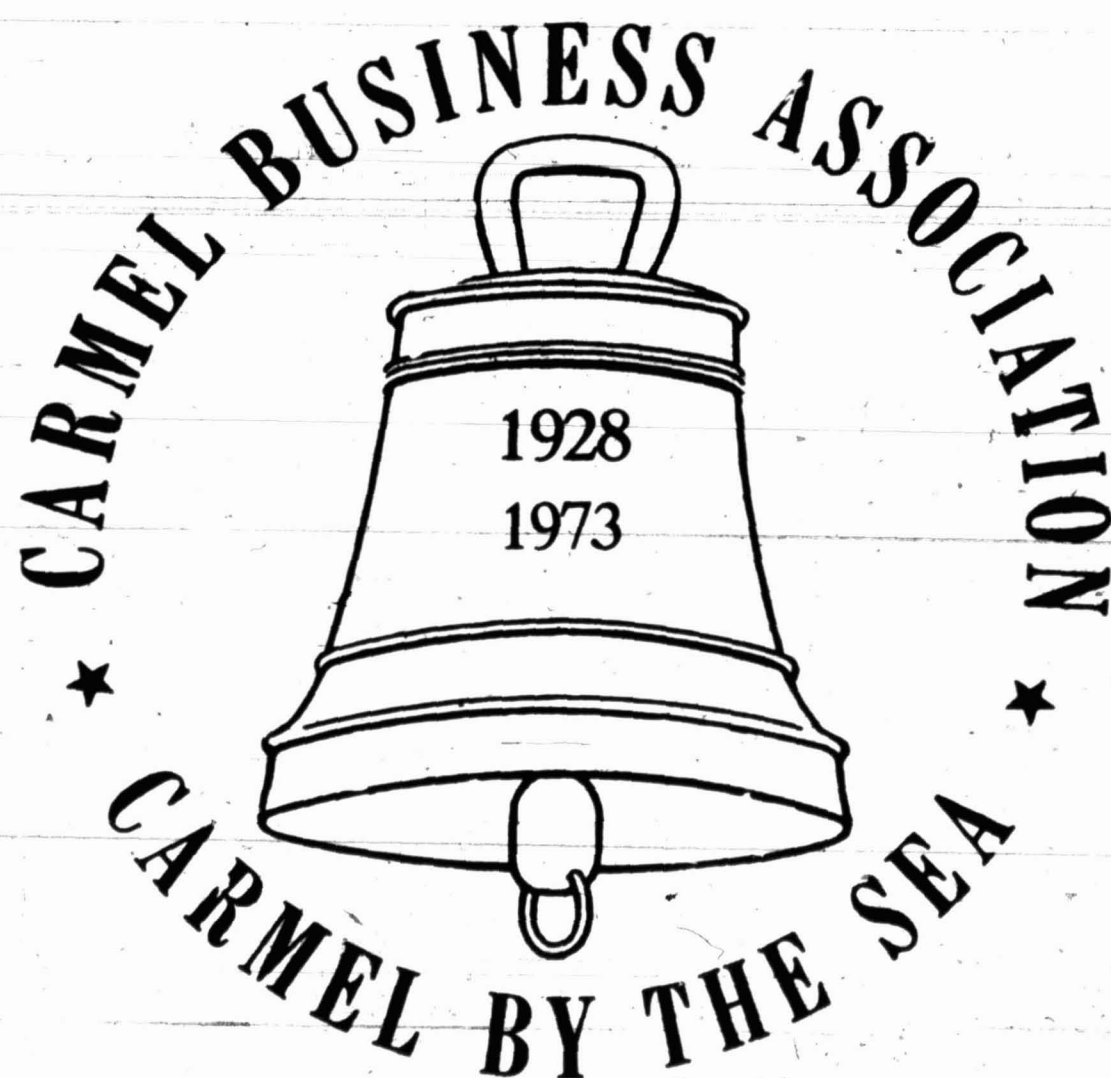


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Kenneth Ahrens is choral assistant

For the past 10 years, organist Kenneth Ahrens has served as choral assistant to Sandor Salgo, Bach Festival music director and conductor, and is also the Festival's music librarian.

This year he has inherited many of the duties previously undertaken by Ralph Linsley, and is the Festival's coordinator as well. (From 1936 to 1972 Ralph Linsley was general coordinator and Festival harpsichordist.)

Ahrens received his bachelor of music degree from Valparaiso University after studying under Heinrich Fleischer, and his master of music in organ from Indiana University, where he also taught.

At Stanford University he continued advanced studies and served as assistant organist. A Monterey resident, he heads the music department at Santa Catalina School and he is



KENNETH AHRENS

organist and choir director at Bethlehem Lutheran Church in Monterey.

Ahrens will play works of

J.S. Bach at a 3 p.m. recital Tuesday, July 24 at Bethlehem Lutheran Church.

Glenna DeWeese returns as soloist

A member of the Bach Festival Chorale since 1968, Glenna DeWeese appears for her third season as soloist, singing in the Music of the French Baroque program at the late night Carmel Mission Basilica concerts July 18 and 25.

Mrs. DeWeese attended the University of Georgia and the University of Southern California. She performed frequently on radio and television and in oratorio in the southeastern United States and the San Jose area before coming to live on the Monterey Peninsula in 1967.

She teaches voice privately in Monterey, and has appeared as soloist with the Monterey County Symphony.

This past year she sang the



GLENN DE WEESE

Festival artists



Sally Kell returns for 13th year

Her 13th season with the Carmel Bach Festival again finds Sally Kell serving as principal cellist and providing continuo.

As principal cellist of the Oakland Symphony, Miss Kell was soloist this spring in the world premiere of Andrew Imbrie's Cello Concerto commissioned for her by the symphony. She has appeared throughout the West as a member of the Goliard Players, Camerata Ensemble and Mills Performing Group, and this season played the rebec, sackbut, krummhorn, recorder and viols with the Ballinger Consort. She and her husband, Peter Ballinger, will give a concert with LaNoue Davenport in Mendocino, California, in August. Last month she attended a conducting seminar in Los Angeles with Peter Lert. In addition to her career as a performer, Miss Kell teaches at Sonoma State and Mills colleges.

contralto lead in Hidden Valley Music Seminars' production of The Pirates of Penzance, and the role of Jezebel in the Mendelssohn oratorio, with Elija with Douglas Lawrence, at Flint Center, De Anza College, under the direction of Royal Stanton.



SALLY KELL

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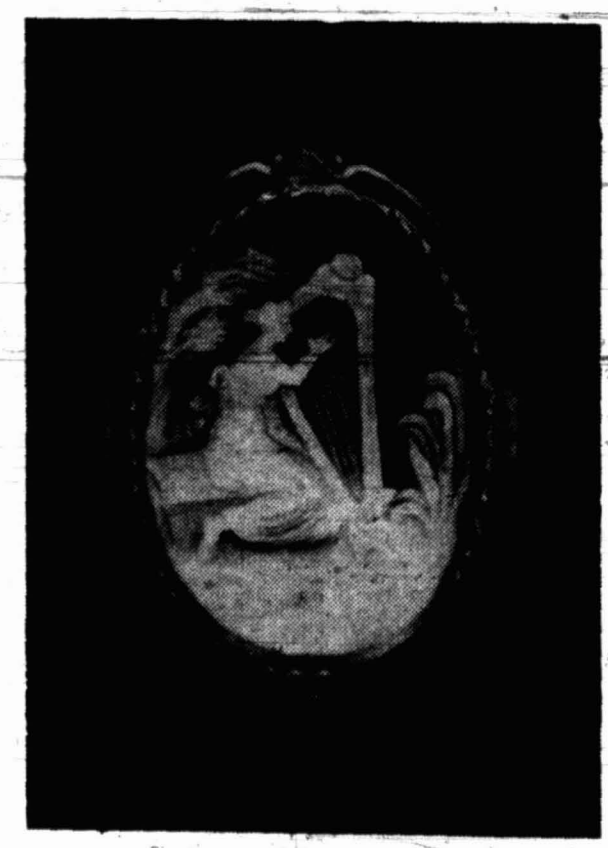
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Mary-Esther

Nicola to sing

As a soloist and member of the Festival Chorale, Mary-Esther Nicola makes her 12th appearance in the Carmel Bach Festival this year and will sing the soprano part in the Cantata, "Wie schon leuchtet der Marganstern," on opening night, July 16, and the following Monday, July 23.

A resident of San Deigo, Miss Nicola has been heard frequently in recital and oratorio, including appearances this spring at Loma Linda University and with the Escondido Oratorio Association. Last summer she coached at the Idyllwild Music Camp under William Hall.

She has been a soloist with the William Hall Chorale in Los Angeles and with the San Diego Symphony, and gives private voice lessons.



MARY ESTHER NICOLA

Guitarist George Sakellariou returns

A member of the faculty at the San Francisco Conservatory of Music since 1964, George Sakellariou, Greek born classical guitarist, will accompany tenor James Schwabacher in a morning recital July 20, and also present a group of sonatas by Domenico Scarlatti on the same program.

A prize-winning graduate of the Hellenikon Odeon (Conservatory) of Athens, Sakellariou was among nine students chosen by Andres Segovia in 1964 to perform daily in a master class at the

University of California at Berkeley.

He has held several seminars at the Universidad de Antioquia in Colombia, South America, and for the National Guitar Society of Bogota.

He has performed as a soloist with many music groups and symphony orchestras, among them the Orquestra de Camara de Antioquia, the Donald Pippin Chamber Group, the Sacramento and Vallejo symphonies and the Greenville Symphony in Mississippi.



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9

Charles Bressler to sing in 'Jephtha'

Last heard here in the role of Jephtha in Handel's oratorio of that name in the 1965 Festival, Charles Bressler, distinguished New York tenor, will return this summer to sing the same part during the Carmel Bach Festival's 36th season.

Jephtha will be performed on two Thursday evenings, July 19 and 26, in Sunset Theatre, Carmel.

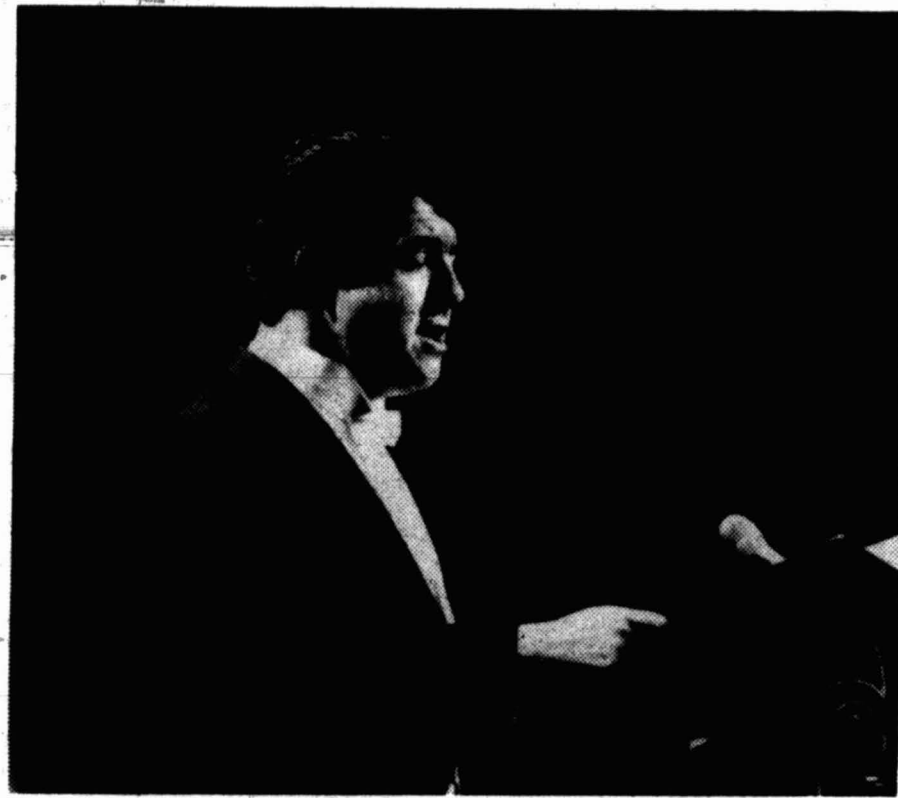
Bressler has been heard as soloist with virtually every major orchestra in the country, including the New York Philharmonic, Boston Symphony and Philadelphia Orchestra, and under such conductors as Charles Munch, Leonard Bernstein, Erich Leinsdorf, Eugene Ormandy, Robert Shaw, Thomas Schippers, Gerhard Samuel and Maurice Abravanel.

Well known as a baroque oratorio specialist, Bressler also appears in numerous recitals and in operas by Handel, Rossini, Donizatti, Mozart and Henze with the Santa Fe Opera, Washington Opera Society and San Francisco Opera.

He has appeared at the festivals of Lucerne, Strasbourg, Helsinki, Stockholm, Prague and Dubrovnik. Bressler was one of the original members of the New York Pro Musica, is currently principal singer of the New York Chamber Soloists and is on the faculty of the Mannes School of Music. He has recorded for Columbia, Vanguard and Decca, among other com-

panies.

In addition to his role as Jephtha, Mr. Bressler will appear in the Bach Cantata, "Wie Schon Leuchtet Der Morganstern," July 16 and 23 and the Passion According to St. Matthew July 22 and 29. He will sing the aria, Look Down, Harmonious Saint, from Handel's Ode for St. Cecilia's Day July 17 and 24, and will give a morning recital July 28.



CHARLES BRESSLER

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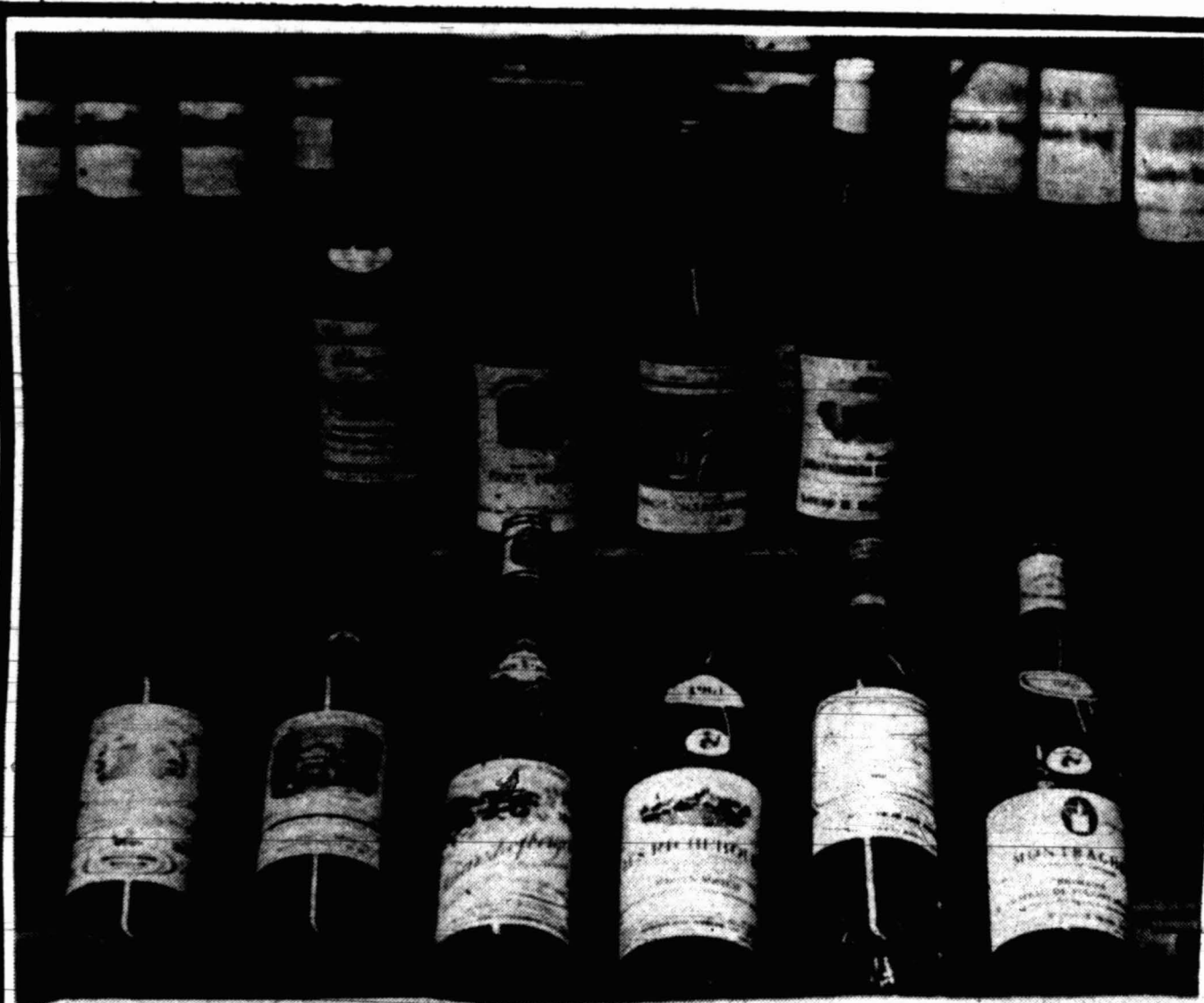
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Harpsichordist Malcolm Hamilton to perform

For the second consecutive season, harpsichordist Malcolm Hamilton will be a featured soloist with the Carmel Bach Festival, playing the Concerto for Harpsichord in E Major by J.S. Bach on July 20 and 27, and appearing with Louise Di Tullio, flute, and Christiane Edinger, violin, in the Fifth Brandenburg Concerto July 16 and 23.

In addition, he will give a solo recital July 23 of works by Bach, Handel and Scarlatti, and he and Miss Edinger will present Bach's complete sonatas for violin and harpsichord in three recitals (July 18, 21 and 25).

Hamilton studied harpsichord with Alice Ehlers (who played in several Carmel festivals) and appeared in recital with her, including the Carmel Bach Festival of 1966. He has played extensively throughout the West and in Canada and has appeared with major orchestras under Sir John Barbirolli, Walter Ducloix, Jan Popper, Milton Katims, Ingolf Dahl and others.

Currently a resident harpsichordist with the Los Angeles Chamber Orchestra under Neville Marriner, this past year he performed the world premiere of a concerto by Ramino Cortes, written

especially for Hamilton, with the orchestra, and will tour with the group in Europe in 1974. He is an associate professor of music at the University of Southern California.

Among his recordings are the complete Well Tempered

Clavier of J.S. Bach, the complete Handel sonatas with Henry Temianka, the complete Corelli violin sonatas with Stanley Plummer and Vivaldi's B-Flat Major Concerto with Jascha Heifetz and Gregor Piatigorsky.



MALCOLM HAMILTON

Priscilla Salgo returns as music director

Priscilla Salgo is more than the gracious wife of the Bach Festival's music director, Sandor Salgo.

This will mark her 15th year as director of the Festival Chorale, a group of professional singers from the Los Angeles and San Francisco Bay areas. Rehearsals for the group usually begin in the spring, following special auditions. This past winter and spring Mrs. Salgo was with her husband while he was teaching at Stanford in Vienna but returned in late May for intensive Chorale rehearsing both in Los Angeles and in Palo Alto, where she, her husband and 19-year-old daughter make their home near the Stanford University campus.

In addition to directing the Festival Chorale, Priscilla Salgo also directed the Choral Workshop sponsored jointly by the Carmel Bach Festival and the Lyceum of the Monterey Peninsula. During the last two weeks of June four members of the Festival Chorale, under Mrs. Salgo's supervision, worked as clinicians in instructing young people between the ages of 15 and 20. Her leadership inspired the students to make remarkable progress, as shown in the ensemble demonstration held at the



PRISCILLA SALGO

conclusion of choral and instrumental workshops.

Mrs. Salgo received bachelor's and master's degrees in music from Westminster Choir College in Princeton, New Jersey, where she was on the faculty for five years. She studied choral conducting with John

Finley Williamson and George Krueger, orchestra conducting with Sandor Salgo and Wolfgang Stresemann, and baroque music with Gustave Reese, Putnam Aldrich and George Houle. During the year she is choir conductor at Sunnyside Presbyterian Church.

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Festival artists



Marvin Hayes to sing in 'St. Matthew'

Marvin Hayes, who was a soloist in the 1971 Festival, returns this year to sing the bass role in the Passion According to St. Matthew July 22 and 29, and in Cantata No. 78 ("Jesu, der du meine Seele," July 17 and 24.

A graduate of the University of Southern California School of Music, Hayes received a scholarship under the auspices of the Institute of International Education to study with Pierre Bernac in Paris. He has appeared in Carnegie Hall and in Europe, and has been soloist with the Boston, Chicago and Los Angeles symphony orchestras and with l'Orchestre de la Suisse Romande.

He has recorded for Decca with the New York Pro Musica under the direction of Noah Greenberg and for RCA in that company's recording of Carmen Jones. In August he will appear as bass soloist in a baroque music marathon in the Hollywood Bowl directed by Lukas.

Hayes is a member of the voice faculty of the school of music at the California Institute of the Arts in Valencia.



MARVIN HAYES

Kenneth Westrick returns as tenor

A graduate of the University of California, Los Angeles, having toured Europe as soloist with its A Cappella Choir, Kenneth Westrick, tenor, has recently returned from a tour of the United States and Canada as a featured soloist with the Roger Wagner Chorale.

He is a member of the Los Angeles Master Chorale and has made solo appearances at the Los Angeles Music Center.

Westrick is a teacher of music in the Pico Rivera schools in the Los Angeles area.

He will appear in recital with James Schwabacher, tenor; Robert Bernard, bass; and George Sakellariou, classical guitarist, in the July 20 morning recital.



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Oboist Raymond Duste to perform

The noted San Francisco musician, Raymond Duste, a master of the oboe, returns to the Bach Festival for his 18th appearance.

A member of the San Francisco Symphony and the San Francisco Opera Orchestra, this virtuoso of the oboe and the oboe d'amore is director and oboist of the Bach to Mozart group and of the California Wind Quintet. He teaches oboe at San Francisco State College and at Stanford University, as well as privately.

Duste studied at the San Francisco Conservatory of Music with Merrill Remington and later in Philadelphia with Marcel Tabuteau.

Among his recent recordings is Bach's Cantata "Wichet nur" on the Cambridge label. This much admired oboist will be warmly welcomed as he returns to the Carmel Bach Festival to perform in the various compositions scheduled where a solo oboist is indicated.

He has just returned from a successful tour of Europe and the Soviet Union with the San Francisco Symphony Orchestra.



RAYMOND DUSTE

Darlene Lawrence is chorale leader

Since the retirement of Ralph Linsley as Bach Festival coordinator, Darlene Lawrence, leader of the Festival Chorale, has increased her responsibilities as coordinator of the Chorale's Southern California section, as well as being its accompanist.

Mrs. Lawrence has taught choral music in junior high schools and has appeared with her husband, baritone Douglas Lawrence, in numerous recitals and television broadcasts.

The recent recipient of a master's degree in music from the University of Southern California, Mrs. Lawrence has authored a soon-to-be-published book of hymn arrangements for hand bell choirs.

She studied with Sergei Tarnowski, Muriel Kerr, Gwendolyn Koldovsky and John Crown.

Versatile not only as a singer but as a pianist, Mrs. Lawrence accompanied soprano Carol Neblett in recital this past season, and will appear as pianist with Lynn Cole-Adcock, soprano, and Lawrence in the Festival's July 17 morning recital.



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artists



Pianist Patricia Michaelian returns

Patricia Michaelian made her London debut in January, receiving excellent reviews.

'Of the visiting pianists, the youngest and most promising was the Californian, Patricia Michaelian, with a technical grasp as firm as her imagination was vivid.' (London Times).

'This young American has tremendous flair and brilliance.' (Daily Telegraph).

Miss Michaelian will return for her second consecutive year with the Carmel Bach Festival, performing the Mozart Concerto, K. 271, in E Flat Major in the two Saturday evening concerts, July 21 and 28. She will also give two morning recitals, July 19 and 23, playing works of J.S. Bach, Haydn and Mozart.

She studied at the Curtis Institute of Music in Philadelphia, having begun piano lessons in San Francisco at the age of 3. Before enrolling at Curtis, she

studied with Claire James and Adolph Baller. At Curtis she worked with Eleanor Sokoloff, Mieczyslaw Horszowski and members of the Guarneri Quartet.

Miss Michaelian has appeared in subscription series with the San Francisco Symphony, the Philadelphia

Orchestra and Chamber Society, the New York Philharmonic, the Boston 'Pops', and the St. Paul Chamber Orchestra, among others. She has given many recitals in this country and toured the Midwest and East Coast with the St. Paul orchestra



PATRICIA MICHAELIAN

Soprano Lynn Cole-Adcock to sing

Lynn Cole-Adcock, a voice instructor in the preparatory department of California State University, Fullerton, will join Douglas and Darlene Lawrence in the July 17 morning recital at All Saints' Episcopal Church.

Receiving her bachelor's degree cum laude in music from Salem College, Winston-Salem, N.C., and her Master of Music from the University of Southern California in 1971, Miss Cole-Adcock has coached with Pierre Bernac, John Wustman (Blossom Music Festival in the summer of 1970), Gwendolyn Koldofsky, the late William Venard, George London, Jenny Tourel (in a master class), Natalie Limonick and Seth Riggs.

She has performed in The

Marriage of Figaro, Così fan Tutte and Villa-Lobos' Yerma with the Santa Fe Opera Co., Venus and Adonis in the Monday Evening Concerts at the Los Angeles County Museum, the title role in Puccini's Suor Angelica with the Lyric Opera Association of Orange County at Laguna Beach in 1972 and she will appear as the Countess in Figaro at the Inverness Mozart Festival under Sandor Salgo in August.

A finalist in the 1972 Western Regionals of the Metropolitan Auditions, she was this year's winner of the Voce Scholarship Auditions. Her concert appearances have included solo performances in Britten's Spring Symphony with the

USC Symphony Orchestra this year, with the William Hall Chorale in Handel's Brockes Passion and Haydn's St. Theresa Mass in 1972, and with the USC Baroque Society directed by Malcolm Hamilton.



BESS KARP

Bess Karp provides continuo

Bess Karp of Los Angeles will provide the continuo for most of the major concerts throughout the Bach Festival.

On the music faculties of both the University of California, Los Angeles, and Immaculate Heart College, Mrs. Karp studied harpsichord with Malcolm Hamilton. She has made solo appearances with the Los Angeles Chamber Orchestra under Neville Marriner, at the Hollywood Bowl, the Los Angeles Bach Festival and the Monday Evening concerts.

She has performed as soloist or continuo player



PERFORMING Gluck's "Don Juan" are the members of the Pacific Ballet (from left): Jally Streets, Dona Elvira; Andrew Woodd, Don Juan; Deborah Frates, Zerlina;

and John Loschmann, Leporello, (foreground). They will perform in this year's Carmel Bach Festival.

Pacific Ballet adds to Bach Festival

A Stanford University graduate in speech and drama, John Pasqualetti first won critical acclaim for his production of the rock opera, Tommy, at Lone Mountain College, San Francisco.

He subsequently choreographed Stravinsky's Oedipus, Rites of Spring and Agon, as well as an original Peter Pan and most recently, Alice in Wonderland.

After having produced Stravinsky's Firebird and Petrouchka for The Pacific Ballet in the spring of 1972; Scheherazade and the full length Romeo and Juliet of Prokofiev in the fall, Pasqualetti was appointed artistic director of the group. In the summer of 1972 he staged Prokofiev's The Flaming Angel for the San Francisco Ballet and Rossini's Cenerentola for the

Western Opera Theater.

Gluck's Don Juan in a staged ballet performance marks The Pacific Ballet's first appearance with the Carmel Bach Festival.

Taking part in the ballet will be Andrew Wood as Don Juan, John Loschmann as

Leporello, Fred Johnston as The Commandant, Susan Alleuia as Donna Elvira, Deborah Frates as Zerlina, Carolyn Goto, Nancy Henderson, Jim Awae and Jeff Sherwood as ladies and noblemen of Madrid, and Carolyn Ostwald.

Rosemary Waller is concertmaster

Rosemary Waller returns this year for her 10th season as concertmaster of the Carmel Bach Festival.

For the past four years she has been principal second violin of the Cincinnati Symphony.

A six-time winner of the Coleman Chamber Music Contest, Miss Waller holds a Bachelor of Arts and Master of Arts in music from the University of Southern California.

She received a Fulbright Scholarship at the Paris

Conservatory of Music from 1954 to 1956. After returning to the United States she joined the National Symphony Orchestra in Washington, D.C., and in 1960 she was invited to become a member of the Cincinnati Symphony. She first played in the Carmel Bach Festival in 1950.

This year, aside from her duties as concertmaster, Miss Waller will perform the Vivaldi Concerto No. 187 in D minor, ("La Stravaganza").



ROSEMARY WALLER



LYNN COLE-ADCOCK



Festival program notes:

By DR. IRVING W. GREENBERG

J.S. Bach: Suite No. 3 in D major, BWV 1068

The Third Suite, in D major, is in five sections: Overture, Air, two Gavottes, Bourree, and Gigue. Like the Suite which follows, it has the advantage of very different and much more powerful instrumental material than that of the two preceding works.

This arises from the fact that if Bach composed — or even sketched — the Third and Fourth Suites at Coethen, he seems only to have given them their final form, at Leipzig, where as director of the Telemann Society, he had at his disposal an instrumental ensemble which was more fully equipped than that of the young Duke Leopold.

That is why we find ourselves here with the following, more symphonic, instrumental disposition: two oboes, three trumpets, timpani and strings (with the double-basses doubling the cellos). The chief innovation is the addition of trumpets; it is this which gives the work such outstanding radiance and nobility.

As in the First Suite, the overture is in the style of a concerto grosso — with the familiar opposition of a group of solo wind instruments with a string tutti. On the other hand, the Air which follows is completely Italian in its melodic ornamentation. The two Gavottes are remarkable for their freedom and their incessant high spirits, which contrast with the meditative, expressive and almost religious beauty of the previous piece. The Bourree and Gigue, in which Bach takes full advantage of the rich tone-color of the ensemble, are in the style of peasant dances.

J.S. Bach: Motet "Singet dem Herrn," BWV 225

This motet, also for double chorus, is based on verses from Psalms 149-150 and on the Johann Graumann chorale "Nun lob' mein Seel' denn Herrn" (Now Bless My Soul) which alludes to Psalm 103.

Here the mood is progressively more and more jubilant, with a closing fugue not unrelated to the "Pleni sunt coeli" in the B minor Mass. And here again is that incredible Bachian symmetry — the fugue is laid out in A-B-C-B-A form, with the same number of measures on either side of the axis. It was reported that when Mozart heard it performed at Leipzig in 1789, he exclaimed "That his whole soul was in his ears."

J.S. Bach: Brandenburg Concerto No. 5 in D major, BWV 1050

Concerto No. 5 is by far the most normal in its orchestration, requiring only a solo violin, a solo flute, and a solo harpsichord, supported by a ripieno of violin, viola, cello and bass. An ensemble of only seven instruments would thus appear to have been what Bach had in mind; but since the 20th Century concert hall is many times the size of an 18th Century one, and not as resonant, the ripieno players are usually multiplied for present-day performance.

The concerto is in three movements; first, a robust Allegro in which a leaping principal theme is contrasted with counter-themes of a more flowing kind. The harpsichord writing is particularly brilliant, and the movement culminates in an elaborate cadenza for this instrument followed by a reprise of the opening ritornello. The slow movement, in the newer "affected" style that was later in the century to sweep across Europe, is for the solo players alone; its languishing tunes seem to anticipate the mood of the music-making at Potsdam under Frederick the Great. The concerto ends with a brilliant finale in the mood and rhythm of a gigue, though it is closer in form to a rondo.

J.S. Bach: Cantata "Wie Schoen leuchtet der Morgenstern", BWV 1

This cantata "how brightly shines the morning star", written for Annunciation Day, 1725, is an unusually sunny and optimistic work. It might also be designated as a dance cantata since allusions to familiar dance rhythms appear in most of its numbers.

The score prescribes two solo violins apart from oboi da caccia, two French horns, and a group of accompanying strings. This orchestration limits the size of the chorus in modern performances to 18th Century proportions, since the two instrumental soloists would obviously not be a match for a large group of singers.

This work is a strict choral cantata based on a well-known hymn which uses words Philipp Nicolai wrote in 1599. Again Bach's first and last movements employ the initial as well as the concluding stanzas from Nicolai's poem, together with the melody of the chorale. The middle section of the hymn was not used in its original form, but condensed and paraphrased by an unknown author to provide the texts for two pairs of recitative with following aria.

Owing to the absence of literal text quotations, those four numbers do not refer to the old hymn-tune. The first movement is a radiant chorale chorus in which, after an orchestral introduction in soft-hued pastel colors, the sopranos present the hymn-tune in long extended notes, while the lower-pitched voices and the instruments happily skip around, frequently borrowing from the material of the chorale.

Equally serene is the mood in the soprano aria, with oboe da caccia and thorough bass accompaniment. A feeling of

happy impatience pervades this trio in which the joyful anticipation of the Saviour's coming finds expression. Even more jubilant is the brilliant, technically quite difficult, tenor aria containing some striking tone paintings. Here the two violins heard in the initial chorus reappear, greatly adding to the festive character of the piece. The last number, a choral harmonization adorned by expressive countermelodies of the second horn, voices in simple, but powerful language mankind's trust in final redemption.

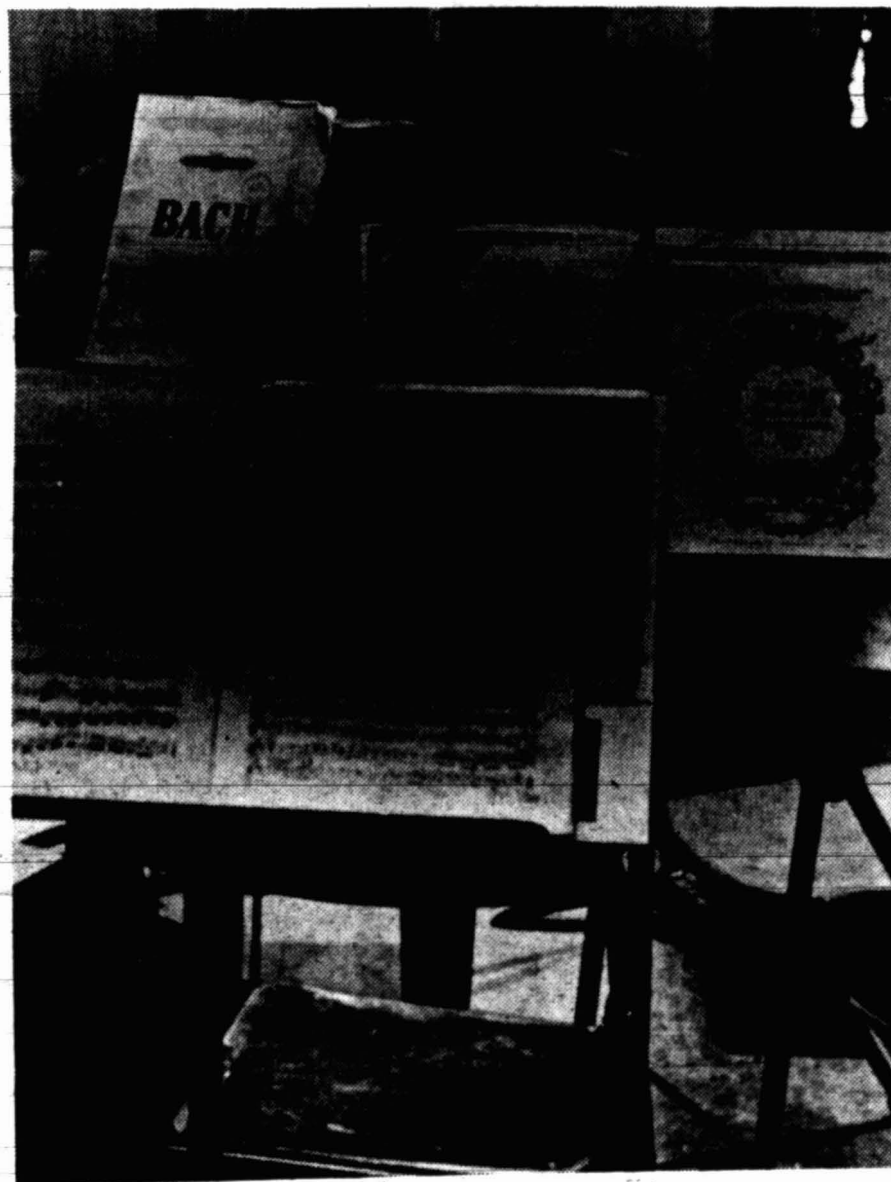
J.S. Bach: Brandenburg Concerto No. 3 in G major, BWV 1048

This work, scored for 11 solo players (three each of violins, violas, and cellos with double bass and continuo), consists of two fast movements separated by two slow chords. These chords are meaningless in themselves, but if it is supposed that a slow movement was to be interpolated at this point, then they make sense, for they are clearly suitable for leading back from a slow movement in the relative minor towards the home key of the 12/8 finale.

A sense of drama pervades the majestic first movement, with its clashing melodic forces and the occasional appearance of somber minor keys. The two chords of a "Phrygian cadence" which allow for a cadenza the performers might improvise, substitute for the slow movement. The necessary contrast between the two fast movements is achieved through structural changes. While the first movement uses the customary concerto form, the finale is a two-part form of dances.

Vivaldi: Concerto for Violin in D minor No. 8 from "La Stravaganza"

This concerto deviates from the established pattern by



beginning with an extended solo and by the thematic dualism of tutti and solo maintained throughout the movement.

Whereas usually the first movement of a concerto is framed by its tutti ritornello, Vivaldi reverses the scheme in this concerto where we encounter three tutti and four solo sections. The orchestra is silent in the solo passages whereas in the tutti the violins are in unison. Now there is a radical change in the tempo to presto and new thematic material is presented. The entire presto section is not of thematic importance; it is rather "chordal," and constitutes a series of chords, preparing for the entry of the adagio in D minor. The adagio is not a songful piece or a melodious aria embellished by rich figuration but a choral-like section in which only half of whole notes are used.

J.S. Bach: Cantata "Jesu, der du meiner Seele", BWV 78

This cantata (Jesus, who delivered my soul) written for the 14th Sunday after Trinity (Sept. 10, 1724) consists of seven movements, which so frequently appear in Bach's sacred vocal works. All numbers are based on Johann Rist's hymn of 1641, the initial chorus presenting the text's first stanza, the concluding chorale its last stanza in unaltered form. Three arias present the poem in such a way that numbers two and six offer free paraphrases of one stanza each, while number four deals with two stanzas.

Two recitatives inserted between the arias paraphrase three stanzas each, incorporating some literal quotations from the original poem. The 17th Century time, traditionally linked with Rist's hymn, is used not only in the cantata's first and last numbers; occasionally allusions to it appear also in the two recitatives. The result is a strictly symmetrical, rondo-like construction of text and music which shows a certain resemblance to the Vivaldi concerto form so im-

portant for Bach's idiom.

The first movement is one of the loftiest exhibitions of contrapuntal art, outstanding even among Bach's works. It is a passacaglia on a chromatically descending bass such as Baroque masters liked to use, and which Bach himself employed in the 'Crucifixus' of his great Mass. In the course of the variations, the woeful figure is raised to the upper voices; and it appears in transposition and in contrary motion. Into this highly artificial shell Bach built fugal interpretations of the chorale in which the cantus firmus of the soprano is supported by the polyphonic web of the other voices. The result is an awe-inspiring description of the Lord's suffering.

After this overwhelming chorus, scored for a large orchestra, there follows a delicate duet for soprano and contralto ("We hasten with eager, yet faltering, footsteps"), accompanied only by cello, organ and a stringed bass 'staccato e pizzicato'. In its ingratiating melody, strong dance rhythm with accent on first and third beats, uncomplicated harmonies and frequent progressions in parallel thirds and sixths, we discover a Bach with leanings towards folksong-like simplicity. A joyful tenor aria and a dramatic bass aria are each preceded by significant recitatives.

Particularly moving is the second one, accompanied by strings, which turns eventually into a fervent arioso for which Bach even prescribed 'con ardore'. The final chorale expresses the confidence of the faithful that they will be united with Christ all through eternity.

G.F. Handel: Tenor Aria "Look down, harmonious Saint" from Ode for St. Cecilia's Day

The festival of St. Cecilia, patroness of music, was celebrated with great musical pomp and ceremony in London during the late 17th and early 18th Centuries. Special odes were written by distinguished poets and set to music by the leading composers of the day. Foremost among the poets was John Dryden, while Handel led the composers. Dryden's Song for St. Cecilia's Day was set to music by Handel between Sept. 15 and 24, 1739. The resultant composition was one of his most resplendent scores, and it was performed on St. Cecilia's Day, Nov. 22, 1739.

In this work, he made considerable use of a book of harpsichord pieces by the Viennese composer, Gottlieb Muffat. But the fascinating thing about this is that unless the listener has been told of the 'borrowing' beforehand, he would certainly accept all the music as being completely Handelian. In purloining the other man's music, Handel made it completely his own. For example, Handel turned a harpsichord piece into the tenor recitative-aria here sung with such skill and conviction that no one would guess that the result was not an original vocal composition.

L. Boccherini: Sinfonia in D minor, "La Casa del Diavolo"

This work has remained in manuscript, as have many other of Boccherini's compositions until lately. It was written for two oboes, two horns, two violins, two violas, two cellos, and the contrabass. The order of the movements is quite unusual and the question arises whether it is not concerned with theater music or a suite extracted from such a work. The sinfonia begins with a long andante sostenuto (in the style introduction), which returns after the allegro assai and the andantino con moto (the latter written only for strings). The work closes with an allegro assai con moto, which is surprising in that there is the evocation of the music of Orpheus of Gluck, the ballet of the demons. There is no connection between the two composers as to who created this music first.

J.S. Bach: Sonatas for Violin and Harpsichord, BWV 1014-19. No. 1 in B minor

The opening Adagio movement had melody and harmony both equally broad and beautiful. Though obviously introductory, it is complete in itself — the bass figure is retained throughout, the phrase in bars 13-20 recurs almost immediately in the tonic, and the closing bars refer back to the beginning. The bold Allegro is in fugal form, with three sections. The second section develops, in a miraculous episode, the theme of the first. The last 40 bars are an unaltered repetition of the opening. It is interesting to note that Bach employs the Italian style of supporting with the bass line the beginning of his fugues, doing the same thing in his three-part inventions. The Andante is one of the most beautiful and expressive movements. The final Allegro is fugal in form, and in two sections. The change to the dominant at the close of the first section is very dramatic.

No. 2 in A major

The opening two movements (Andante and Allegro assai) are splendidly contrasted — the first is based on a figure only one bar long; the second is a complex structure of three sections. In the latter a new subject is introduced which alternates with the original theme. Violin arpeggios subsequently grow out of the new subject accompanied with snatches of the original theme over a grand pedal point. The beautiful Andante is a canon in F sharp minor.

The first section is of four phrases broken by short pauses. Please turn to next page

Continued from preceding page

leading to C sharp minor and beginning again in that key. There are six phrases this time, and there is a return to the opening section and key. The final Presto is in two sections, both fugal, with independent themes. At bar 92, the development of the second theme is interrupted. The first theme returns in close stretto and holds our attention until it is joined by the second theme, in the lowest voice.

No. 3 in E major

The first movement (Adagio) has a free improvisatory violin part over a more formal accompaniment. The Allegro is in three sections. A second section of contrasted rhythm is introduced with a long-held note on the violin. From bar 79 the harpsichord takes the violin part and vice versa. The violin repeats its first section and then for a few bars both sections combine until the opening is heard once more, on the harpsichord an octave higher.

The third movement (Adagio) is a most expressive chaconne — the bass subject is repeated fifteen times. Above it is a canon of great complexity. The final Allegro consists of so many different elements that it is only Bach's genius that could convert them into a connected movement of life and strength.

No. 4 in C minor

The first movement (Siciliano Largo) is one of Bach's loveliest — its beginning is almost identical with that of the famous alto aria "Koennen Traenen meiner Wangen" from the St. Matthew Passion. The Allegro is one of the richest of the composer's instrumental movements. The two sections are extensively developed with extraordinary freedom. The Adagio is a movement for calm and repose. The violin phrases are dealt with by means of echoes, while underneath is an unbroken thread of triplets. A short cadenza-like passage leads straight to the final Allegro, a delightful fugue.

No. 5 in F minor

The first movement (Largo) is the only one in which four real parts are employed and is of extraordinary power. After a close in the related major, the second section, with imitation and episodes, leads to the third. This last refers back to the beginning for an instant but soon breaks away. The fourth section includes extracts from the opening, but in a more concentrated form.

The second movement (Allegro) begins with a theme on the violin, four bars later in the harpsichord and then in the bass. The second half of the movement finds the violin and the harpsichord in unison. Almost immediately, the harpsichord plays the theme heard at the beginning of the movement. The keyboard has this theme twice more before it finally returns to the violin. The Adagio is unique in this set — the violin being in almost continuous two-part harmony. The accompaniment is built on an unusual arpeggio-like pattern.

In the final Allegro, as in the second movement, there is a sharing of a theme and in the same order of voices. A second idea, closely allied to the first, is heard on the harpsichord. The opening theme reappears though, on this occasion, but it is restricted to the two upper parts only.

No. 6 in G major

The opening Allegro has four sections; the first and last being the same. The second is of entirely new material. It is linked with the third section by a short passage for the harpsichord. After repeating the beginning of the second section, the violin develops a subsidiary idea, while the harpsichord concerns itself with what had been the violin part before.

In the Largo, the violin and the harpsichord share a canon, but before the harpsichord has finished its statement, a new figure is introduced by the violin and immediately repeated. Quite suddenly, the harpsichord snatches up this new figure and plays it several times. The canon theme is heard once more in the harpsichord and the violin. The third movement (Allegro) is a solo for the harpsichord. The Adagio is like the earlier Largo, relatively short but intensely chromatic. The ornate theme, though much developed, is rarely lost.

The final Allegro is in four sections. The first, originating in a series of three eighths, leads to a highly decorated theme. This is repeated several times, but there is no formal repetition, rather a continual development. After a close, the third section combines elements from both the first and the second. Again a break, and first section is repeated.

J.S. Bach: Sonata No. 1 in G minor
for Solo Violin, BWV 1001

After an elaborately ornamented Adagio, (in which the subject is first heard not in the upper line, but in the middle voice), the Fuga sets the pattern for the other fugues in these works: the alternation of heavily contrapuntal passages with running, single-like arpeggio figuration. The Siciliano is the only dance movement actually labeled as such to be found in the three sonatas of this work; it follows the lilting, swaying rhythm, 12 beats to the bar. The closing Presto, in unbroken 16th notes, emphasizes agility of the left hand and bow, and brilliance of tone.

J.S. Bach: Partita No. 1 in B minor
for Solo Violin, BWV 1002

The Partita No. 1 in B minor begins in the traditional manner with an allemande, a stately dance of moderate speed in 4/4 meter. Like all the dances of this partita, it is followed by a variation, the so-called "double," which is in the character of an etude, dissolving the harmonic structure of the preceding dance into fast-moving melodic lines.

As a second movement these dance-suites usually employed a French courante or an Italian corrente, which differed in meter and speed. Bach, using the Italian type, presents a piece in permanent 3/4 motion; it is accelerated further in the following double. After a dignified sarabande in triple time, with its variation, a fourth dance concludes the set.

J.S. Bach: Partita No. 3 in E major
for Solo Violin, BWV 1006

In Partita No. 3 in E major, Bach completely abandons the pattern of the clavier suite and adopts instead a procedure customary in orchestral suites where the choice and order of dances was not subject to specific rules. The work starts with a very lively prelude devoid of any dance character. The composer liked this brilliant piece so well that he arranged it twice later, using it in two different cantatas as an introduction.

There follows a loure in 6/4 time, a kind of serious-minded and more deliberate relative of the gigue. This is followed by a rollicking gavotte en rondeau, which presents the main ritornel five times, interrupted by contrasting episodes. Then we hear two delightful minuets, one vigorous, the other tender, whereupon an energetic bourree and a cheerful gigue provide a gay ending to the light-hearted work.

De Lalande: De Profundis — for Solo Voices,
Chorus, Organ and Orchestra

Lalande's De Profundis, composed in 1689, is one of the masterpieces of French church music. In quality and strength, it ranks with some of the best choral compositions of the German school, including those of Schuetz and Bach. Though an impressive collection of Lalande's works were printed posthumously in 1729, and in spite of their continued popularity, they had fallen into almost complete oblivion after the Revolution. Only recently, has the importance of Lalande's work been brought to the notice of the musical world.

The manuscript of this work includes two inner string parts not to be found in the engraved edition (which represents a skeletal score following the practice of that time). Presumably these parts, filling in the harmony between the first and second violins and the figured bass, were meant to be played by tenor viols, the counterparts of our violas. Thus, the composer would seem to have conformed with the traditional concept of a five-part polyphony, which in this instance is reflected in his choice of five solo voices (two sopranos, contralto, tenor, bass), a five-part choir (soprano, contralto, tenor, baritone, bass), and the five-part string body of two violins, two violas and basses, supplemented by



Program notes

the organ and two obligato wind instruments, the flute and the oboe.

Lalande's understanding of the bowed instruments and his idiomatic treatment of them in ensemble add much to the expressive effect of the whole composition. In the grace and elegance of his writing, Lalande belongs to the Grande Siecle. Though the influence of Lully and the Italian style can be traced in his work, a strong individuality is in evidence. He achieved a remarkable synthesis of old contrapuntal methods and the then-popular homophonic approach, always producing something new and refreshing.

The De Profundis is a moving work, and is based on Psalm 130 with two additional lines of text, generally included for a Requiem Mass.

Couperin: L'Apotheose De Lully

In 1722, Couperin had written a Trio Sonata called L'Apotheose de Corelli which was received with much acclaim. In the preface to the L'Apotheose de Lully, he candidly admits he wished to replenish the zeal that had animated the earlier work, in the hope that each new piece would turn out better than the last. He now meant to apply all that he had learned to do honor to the "greatest musician whom the last century had produced. This work was then offered in homage to his memory, as a "panegyrique harmonique".

Couperin repeatedly stated his opinion that the blending of the Italian and French tastes should bring out the musical millennium. In fact, the 12 "concerts" which included the two Apotheose sonatas were published together under the title "Les Gouts Reunis" — The Tastes Reunited.

Despite its present orchestral garb, the L'Apotheose de Lully was conceived as a so-called Trio Sonata. This was one of the media which Couperin cultivated assiduously, next to a multiplicity of harpsichord suites, organ masses, and vocal music, both secular and sacred. These sonatas, with their fanciful titles referring to personages both actual and legendary, were scored for two violins and bass, the latter played by viola or cello as well as by the left hand of the "continuo" instrument, the harpsichord; the right hand "realized", as the process is known, the harmonic implications of the figured bass. But it was Couperin himself who have the stamp of approval to any future arranger or transcriber. In the preface to the 1725 publication, he wrote that all the Trio Sonatas in the set may be played on two harpsichords or with any other available instruments.

Lully: Miserere

Jean-Baptists Lully is considered to be the most interesting figure in French music of the 17th Century. The main claim for him is that he brought about several important reforms in vocal and instrumental music. Although Lully's innovations had a wide influence in their day, his achievement was overlooked during the subsequent classical and romantic eras. His music was too remote, too formal, perhaps also too

frigid to make an appeal in those more eventful periods. And, in any case, his followers, chiefly Purcell and Handel, had imposed their standards more successfully.

Interest in Lully's achievement was, however, revived at the beginning of the present century. In the sphere of religious music Lully wrote two types of motets. Some of them, for single choir, are quite straightforward, and not very elaborate polyphonically; others, generally for double choir, are works in a highly decorative and theatrical style. The Miserere is said to belong to this second category. From the earnest sincerity of the music, however, (based on the Latin text of Psalm LI) it would seem that it was given with a modest number of singers and with organ and string accompaniment. The noble and restrained character of the work is seen to be similar to that of the later English anthem and to surgest, in the work's more impassioned moments, the style of Handel's oratorios.

THE MISERERE is laid out for two choirs, a small concertante choir of soloists and a larger choir acting as a chorus. The string orchestra and organ part usually double the voices. After a short instrumental prelude the two choirs present an episode in the form of a dialogue on the opening words of the Psalm, Miserere mei Deus. The two choirs are again combined in the second verse, and there follows a duet for soprano and tenor on the words Amplius lava me. The bass intervenes dramatically on the words "Quoniam iniquitatem" and these four verses are concluded by an orchestral ritornello.

A quartet accompanied by the chorus then leads to a moving recitative for soprano on the words "Ecce enim in iniquitatibus conceptus sum." The form of the work is varied by another dialogue of the two choirs, followed by a duet between bass and tenor on the lines beginning "Asperges me." A further instrumental interlude is followed by a duet for sopranos, and thereafter the sections follow without any subsequent interludes for the orchestra.

The more intimate reflections of the psalmist are entrusted to solo voices, while dramatic sentiment is usually expressed by the full chorus. Memorable sections are the impetuous double chorus "Quoniam si voluisses sacrificium;" the strong polyphonic style of the verse "Docebo iniquos;" the elegiac "Libera me;" and the marble-like rigidity of the setting of the lines beginning "Sacrificium Deo Spiritus."

The finale, "Ut aedificetur muri Jerusalem," is a powerful piece of polyphonic writing bringing the work to a triumphant conclusion and revealing one of the origins of the great choruses of Handel.

Though it sometimes suggests Handel, and before him Purcell, the music of Lully's Miserere has a frigid, almost bland splendor of its own. The contrapuntal technique is simple. There is no great variety of complex patterns or fugal effects, but there is, on the other hand, a very clear harmonic basis. The sections of this large-scale motet follow each other according to a clearly established tonal scheme, progressing from the opening C minor through related keys to B flat major and back at the end to C major. The Miserere is one of the earliest examples of a religious work built on a purely harmonic basis and leaves an impression of both symmetry and perspective, qualities that are entirely characteristic not only of the music but of the formal visual arts of 17th Century France.

Handel: Oratorio Jephtha

Jephtha was Handel's farewell to oratorio, and his last work of any importance. The composition of this oratorio cost Handel much effort, not through any block in his inspiration, but because his health and sight were failing. He began the score on Jan. 21, 1751 and finished it on Aug. 30 of the same year. For a man who worked as rapidly as Handel, this was an exceptionally long time. The first performance, conducted by Handel, took place at Covent Garden, London, on Feb. 26, 1752.

The libretto, by The Rev. Thomas Morell, is based on the familiar story in the Book of Judges. The libretto is well constructed, especially in the opportunities it allows the chorus. Handel approached the libretto from a most unusual angle. It offers two obvious themes to a dramatic composer. Handel makes little of either. Jephtha's presumptuousness in making the vow and its punishment by an angry deity, or the divine mercy that wipes out pain and the consequences of sin. By passing lightly over the vow and the happy end, and concentrating all the compassionate eloquence at his command on the agony of the human victims, whose fate he presents as wholly undeserved, he makes Jehovah the villain of the piece. This twisting of a moral to a dramatic end unimagined by the librettist is a feature of many of Handel's greatest operas and oratorios.

AS IN ALL the dramatic oratorios, Handel treats the chorus in the classical Greek manner. They are at once participants in the action and commentators on it. The chorus represents the Israelites throughout. The Ammonites never appear. There are many borrowings in Jephtha, both from Handel's earlier work and from the masses of the Bohemian composer Frantisek Habermann, but they are so thoroughly digested and transformed that no one could have guessed an earlier origin. There is certainly no decline in invention, range, or power of composition. On the contrary, Jephtha shows a marked tendency to explore new territory.

It is a profoundly religious work in that it grapples with the ultimate issues of life and death. It is characteristic of this great humanist that his last work, while counseling submission both as a necessity and as a duty, should at the same time point an accusing finger at the dark impenetrability of the government of the universe. Although his musical language sometimes approaches Bach, Handel's spirit remains independent.

The plot of Jephtha is based, with alterations, on Chapter XI of Judges. This begins "Now Jephtha the Gileadite was a mighty man of valor, and he was the son of a harlot." He was disinherited by his half-brothers, the sons of Gilead's legitimate wife, and went into exile, becoming a kind of outlaw-leader. Now the Israelites, including those of Gilead,



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who have been following strange gods, are being oppressed by the Ammonites.

Act One begins as Zebul, Jephtha's half-brother, advises the Israelites to ask Jephtha to be their commander, and also tells them to return to the true God, Jehovah. Jephtha agrees to lead them in battle, on condition that they make him their leader afterwards. One of his warriors is Hamor, who is betrothed to Jephtha's daughter, Iphis, and she agrees to marry him if the battle ends in victory. Alone, Jephtha makes a vow that should he be victorious, the first whom he sees on his return will be sacrificed to God. Storge, Jephtha's wife, not knowing this, has forebodings of evil. Jephtha challenges the Ammonite king to end his oppression of Israel, and when the king refuses, advances to battle.

Act Two begins as Hamor returns with the news of Jephtha's great victory. The joyful Iphis prepares with her maidens to meet the father in celebration. She is the first one Jephtha sees, and he is horrified. He tells the others of his vow. Iphis reconciles herself to die.

In Act Three, Jephtha is preparing to carry through the sacrifice of his daughter. At the last moment, an Angel appears, and declares that the Holy Spirit which inspired Jephtha's vow, now explains that its intent can be met if Jephtha's daughter remains forever a virgin, dedicated to God. There is general jubilation.

J.S. Bach: Concerto for Harpsichord in E major, BWV 1053

The origin of the Concerto in E major is the subject of controversy: some see in it an original work for harpsichord, others a transcription after a model for violin. But the three movements are found again in cantatas, the organ replacing the harpsichord as the solo instrument.

The first two movements are part of Cantata No. 169 for contralto solo dating from 1732 ("Gott soll allein mein Herze haben"). The introductory Sinfonia corresponds to the first movement, but is in D major instead of E, the orchestra being augmented by two oboes and an English horn. The aria No. 5 "Stirb in mir, Welt," is the middle Siciliano, but in B minor instead of C-sharp minor, into which Bach has integrated the cantilena for contralto. As for the finale of the concerto, it serves as the opening Sinfonia to another Cantata of the same period, No. 49 written in dialogue "Ich geh und suche mit Verlangen."

The organ part is simplified compared to that for harpsichord, but the orchestra is enriched by an oboe d'amore obbligato. Various reasons of style notably the less elaborate organ part, permit the conclusion that the concerto version is of a later date than the other one.

J.S. Bach: Cantata "Non sa che sia dolore," BWV 209

CONCERNING THE ORIGIN of this secular cantata, we know nothing. Its authenticity has been questioned by reputable scholars, but never convincingly. Most likely, it is conjectured, Bach composed the work in Leipzig between 1730 and 1734. It is the sort of occasional composition that the musical director of the Thomasschule was accustomed to provide for special events, for friends, or for the nobility. The Italian text was evidently put together by a German. The poet addresses farewell verses to a friend who is returning to Italy after a stay in Ansbach. (Ansbach had been the focal point of considerable Italian influence since before the turn of that century, Torelli having been employed there as Kapellmeister from 1697 to 1699).

The fusion of Bach's own style, rich in harmonic and contrapuntal subtleties, with the rather more ornate Italian style, lends special interest to the musical setting. In addition to the solo soprano, the cantata employs a solo flute, which is heard with strings and continuo in the introductory sinfonia -- a splendid virtuoso movement cast in the form of a da capo aria -- which was probably once the first movement of a now-lost flute concerto.

The B minor of the sinfonia, continued in the first recitative, sets the tone of the sad parting. The mood is continued in the E-minor aria with the soprano, violin, in continuous competition; melancholy coloraturas representing the sad heart are emphasized in thirds and sixths accompanied by restless flute figures. "Ricetti gramezza e pavento" ("Overcome wretched fear") is expressed by the drastic change to G major and the quick dance-like rhythms of the extended ritornello, with the "vento" ("wind") blowing the gay coloraturas along in running 3/8 meter.

W.A. Mozart: Concerto for Violin and Orchestra in D major, K. 218

As often as violinists' fancy inclines to a Mozart concerto, it is apt to be this one or the A major one. However, one can comprehend the pull exercised by this masterful example of deftness, delicacy, and strongly rhythmic impulse. From the opening fanfare of the allegro, one would expect a trumpet or two in the ensemble -- but they are lacking, with horns and oboes doing their best to atone for the lack. On the whole, the violin is used with more abandon and esprit than in the preceding concerto in G major, suggesting that it was meant for an occasion of more glitter. A characteristic of Mozart's use of the violin is its unremitting songfulness, which dominates this sunny movement from beginning to the end. Formally, the work is interesting for its introduction of virtually all the thematic matter in the ritornello before the solo voice enters, and the domination of the development by the solo -- a kind of artistic quid pro quo.

Wistful and expansive by turns, the andante cantabile movement is a challenge both to the violinist's control of his instrument and of himself -- complicating a common problem by at least one unwelcome factor. Perhaps its course is subject to analytic comment, but it sounds like a mere succession of gloriously melodic phrases subject to no law but Mozart's genius. To be sure, one can isolate a first phrase, contrasting ones, and a repetition of the beginning -- but what happens in between is sheer magic, done without mirrors. The mirrors, so to speak, come in the second time

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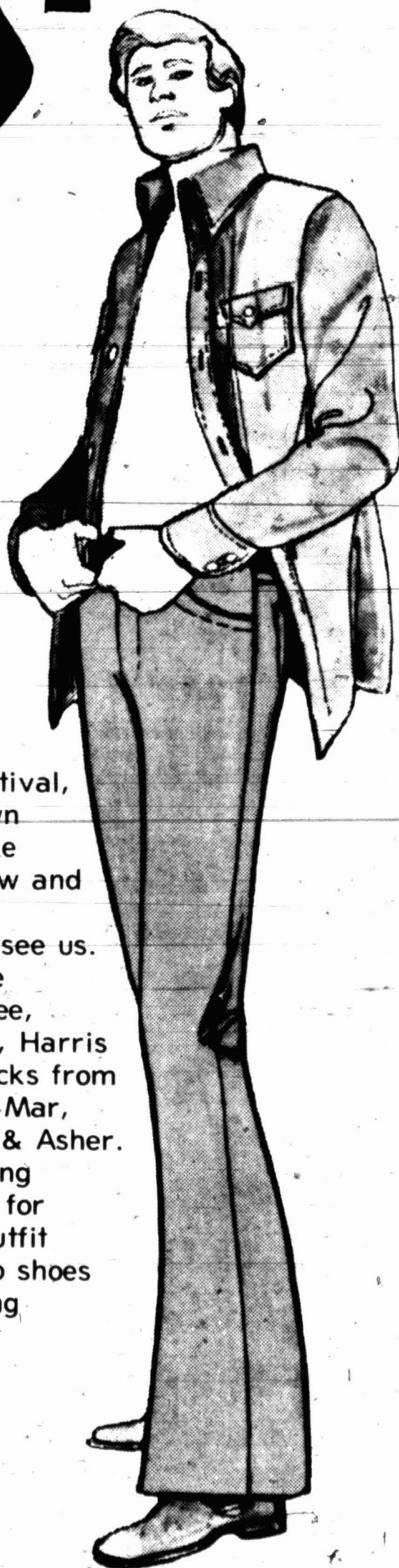
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Continued from preceding page

around, when Mozart holds the themes up to his mental mirror, reflecting therefrom an enhanced and glorified form. The charm of the movement is its ending in mid-phrase, which is not only a quizzical pendant to what has gone before, but serves as a hint of what is to come.

J. Haydn: Symphony No. 95 in C minor

Symphony No. 95 is an attempt to recapture the mood of the earlier symphonies in minor keys (78, 80, 83), written a decade or two earlier.

The intensity of the opening measures of the allegro moderato is soon dissipated as a pleasant, quite undramatic, second theme is played. The development section, too, seems a little ambiguous in that nothing really "happens" other than development of parts of themes one and two by modulating to different keys. It seems almost as though Haydn lost interest in the idea of writing in the style of his earlier works, but, a true technician, he was able to finish the composition.

THE MOST INTERESTING parts of this movement are its colorful orchestration. Because of the variety of orchestral colors which abound in this movement, we are partially compensated for a slight paucity of invention. The second movement (andante cantabile) is a theme and variations. Although the theme itself consists of only two strains, each of which is played twice, Haydn has constructed his variations so each of the two parts are orchestrated differently. This gives greater diversity to the variations and a greater flow to the entire movement. The second variation is in the unusual key of E-flat minor. The third variation is based largely on scale passages which are an embellishment of the original melody.

The third movement, the minuet, is an intense movement and in some ways is stronger than the preceding two movements. The trio, for a solo cello and strings, despite its backwards glance to some of the trios in the early symphonies, is, in its mood, as intense as the minuet proper. The last movement, vivace, is related to the finale of Symphony No. 38 in C, in that both finales make use of the same melodic motifs and contrapuntal formalae. Apart from the more refined orchestration of the later symphony, in No. 95 Haydn is also more successful in his alternation between homophonic and contrapuntal textures.

J.S. Bach: Cantata "Jauchzet Gott in allen Landen", BWV 51

This cantata "Praise ye God throughout creation" for solo soprano and orchestra was written about 1730. A singer of outstanding abilities must have been available to Bach, since the vocal part requires the skill of a virtuoso. Bach also wrote almost as difficult a trumpet part for the cantata, thus creating a kind of double concerto, unique in character. The composer may have been the author of the text, which expertly paraphrases verses from the Psalms. The first aria in resplendent C major presents the two soloists together with the accompanying orchestra of strings. The trumpet sets in, full of joyful zest, and is presently joined by the soprano, jubilantly exhorting the whole creation to praise the Lord. Quite different from this piece of Baroque splendor is the second aria in A minor, in which only a figured bass accompanies the soprano.

Its character is more intimate and prayerful, as the text addresses the loving father rather than the glory of the Lord. The sermon may have been inserted after this more sedate composition. As a concluding number, Bach used a choral arrangement in C major by inserting into a richly polyphonic trinitium of two violins and bass the slightly ornamented chorale cantus firmus intoned by the soprano as a fourth voice. This piece reveals again that for Bach there was no basic difference between vocal and instrumental music, the chorale arrangement in this solo cantata being very similar to pieces Bach played on the organ. The last number reaches a climax in a mighty Alleluja, in which once more the trumpet and the full string ensemble join forces with the soprano. The breathless urgency of this somewhat theatrical piece, with its triads, surging up like a flashing sword, and its sweeping coloraturas, shows that Bach felt every means at his command ought to be used for the glorification of the Almighty.

W.A. Mozart: Concerto in E flat major for Piano and Orchestra, K. 271

This concerto was written for the French virtuoso Mlle. Jeunehomme, who travelled through Salzburg in January of 1777. This work is worthy to stand beside the Sinfonia Concertante for violin and viola in the same key but was composed two and one-half years later. It, too, might be called a Sinfonia Concertante, for it has that integrated writing for piano and orchestra found in the masterpieces of Mozart and Beethoven.

Thematic analyses are not at all in fashion, but Mozart's use of his material in the first movement arouses admiration for a remarkable organizational intelligence, quite apart from the genius of the inventor. For instance, a theme that seems to appear quite casually in the orchestral ritornello, wins significance in being taken up by the piano later in the development section. If Mozart based most of the passage work throughout the exposition and the development on the opening two-bar flourish, rather than on the two bars that answer, this answer is unexpectedly used as material in the

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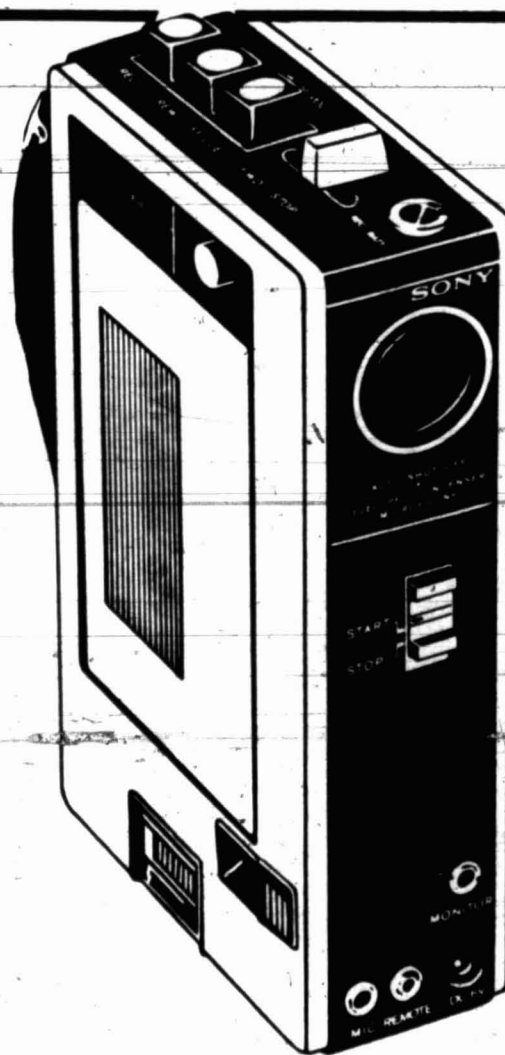
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recapitulation to lead in the second subject.

The most startling moment in the *Concerto* is, of course, the opening: the piano enters in the second bar to answer the orchestra's opening flourish—then, after one more flourish and answer, remains silent throughout the ritornello until its proper moment to come in—or nearly so, for impatient at last at having to wait through so long an introduction, it creeps in surreptitiously over the Coda and is therefore able to lead in the opening subject itself. The slow movement has a striking resemblance to that of the *Sinfonia Concertante*, but also proclaims operatic connections with the mock recitative which ends each section. However, this is not music of mock-pathos like the C minor sections in the merry Finale of K. 415, nor is it deeply tragic. It is the tender love music of a romantic young man. The Finale is a Presto in Rondo-Sonata form of the utmost brilliance and wit. Its central episode is a Menuetto cantabile, whose graceful gait contrasts with the almost mechanical activity of the principal subject.

It is in two parts with a Coda. Each part is first played by the piano in the most ornamental of gallant writing and then repeated with new variations and orchestral accompaniment. The Coda has a Brahmsian richness which is only gradually abandoned for a return to the bright, clear world of the main Rondo. After a thorough recapitulation and Coda, at the end of all the bustle, brilliance and patos, the *Concerto* concludes, because it is by Mozart, not with a triumphant flourish but by dying away into silence.

Apart from a great advance in the quality of structure and invention, the technique and variety of writing for the piano and orchestra are improved almost beyond comparison. Little contrapuntal touches in the Finale, the colors of pizzicato and muted strings in the Minuet, the delicate use of the oboe, all these are entirely successful. With this work, Mozart really created the classical piano concerto, on his 21st birthday.

Gluck: Ballet "Don Juan"

Gasparo Angiolini, who choreographed some of Gluck's works, wrote his own foreword (in French to this ballet. Any word of admiration seems too slight when we think of the genius with which Gluck in three short Acts, really three Orchestral Suites, anticipated the most relevant principles of ballet up to the present day. From the dances of each Suite, there arise movement and dance with exemplary clarity.

The Ballet is divided into three Acts. The first reveals a public street with the commandant's house on one side, Don Juan's on the other side. The action opens with a Serenade presented by Don Juan to his mistress Donna Elvira, daughter of the commandant. He is admitted into the house where he is surprised by the father. He fights with him. The commandant is killed and borne out.

In the second Act, Don Juan invites his friends and mistresses to a great feast, preceded by a ball, at his house. After the dancing, the guests seat themselves for dinner. At the height of the gaiety, the commandant in the guise of a statue knocks roughly on the door. It is opened, he enters; the guests are terrified and take flight. Don Juan remains alone with the statue. In mockery, he bids it eat. It refuses, and, in turn, invites Don Juan to dinner at his tomb. Don Juan accepts and lights the commandant out. The noises cease; the guests, slightly reassured, return. But they are still full of fear, which leads to an entry of tremblers. Don Juan returns and tries to reassure them. They leave him. He remains alone with the servant, gives him some orders and then leaves.

THE THIRD ACT is played in a place set aside for the burial of persons of distinction. The commandant's newly finished mausoleum is in the middle. He himself is standing in front of his tomb. Don Juan is somewhat astonished to see him. He nevertheless assumes a confident manner and comes up to the commandant. The latter seizes him by the arm and exhorts him to mend his ways. Don Juan is obstinate, and, despite the commandant's threats and the wonders to which he is witness, persists in his impenitent attitude. Then the center of the earth opens and belches flames. From this volcano, a troop of spectres and furies arise to torment Don Juan. He is shackled by them, and in his terrifying despair, he is swallowed up together with all the monsters; an earthquake covers the spot with a pile of ruins.

J.S. Bach: Passion According to St. Matthew, BWV 244
Bach performed his St. Matthew Passion on Good Friday, 1729. We do not know how long he was engaged in the
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tremendous task of its composition. It seems that while he was working on the Passion news reached him that on Nov. 19, 1728, his beloved former patron, Prince Leopold of Anhalt-Coethen, had suddenly died, and that he was expected to supply and perform music for a memorial service the following spring. Nothing appeared more appropriate than to use parts of his sublime new work for this purpose, and so Picander, the librettist of the St. Matthew Passion, was requested to paraphrase the text of 10 pieces. They are Numbers 10, 12, 47, 58, 66, 29, 26, 75, 19, 78. The funeral cantata *Klagt, Kinder* (Lament, O children, BWV 244a) was played March 24, 1729 at Coethen.

Shortly afterwards, on April 15, the mighty Passion itself resounded at St. Thomas' Church in Leipzig.

The St. Matthew Passion represents the climax of Bach's music for the Protestant Church. His own conception of its importance is clearly revealed in the exquisite score he made of it for a subsequent performance, a score which is unique even among his many beautiful manuscripts. He worked on it with ruler and compass, and he used red ink for the utterances (recitatives) of the Evangelist to distinguish the divine message from the rest of the text. The composer wanted this Passion to be of general appeal, and indeed there is in this work a simplicity and directness not often to be found in Bach's larger compositions.

The text of the St. Matthew Passion appears in the second part of Picander's *Ernst-Schertzhafte und Satyrische Gedichte*, published in 1729. Spitta pointed out that the author merely reproduced the madrigalian poems while omitting both the Bible words and the chorale texts. This may indicate that Bach himself was responsible for the selection of the sacred texts, and he may also have exerted some influence on Picander's own idiom, as the libretto contains some allusions to poems by Salomo Franck. Thus the text that emerged fully conformed to the composer's wishes. The work's construction is related to that of the St. John Passion. Here again the words of the gospel (St. Matthew, 26-27) are the basis, with the addition of Picander's madrigalian texts, which in ariosos, arias, and choruses convey the emotions of the faithful watching the unfolding of the imposing drama. A third group is provided by the chorales expressing the reaction of the Christian congregation.

THESE THREE SPHERES are, however, by no means sharply separated. They are in constant movement and at times they mingle.

Despite their structural relationship, Bach's two Passions are very different in character. The later composition (St. Matthew) radiates tenderness and love; harsh contrasts are toned down, and a heart-stirring blend of bliss and grief, such as only Bach could create, prevails throughout. According to the gospel, the Christ of the St. John Passion was endowed with sublime calm and remoteness. The gospel of St. Matthew, however, allowed Bach to express his own fervent Jesusminne (devotion to Jesus). Here no gap exists between the human and the divine; the Lord in his suffering approaches mankind, and mankind suffers with him. While in the earlier St. John Passion, the utterances of Christ are presented in recitatives accompanied only by the organ, the St. Matthew Passion, following the example of Schuetz and Telemann, uses a string quartet to surround the personality of the Lord with a kind of halo. This recitative is transformed into an arioso only once: when at the last supper Jesus explains the mystic significance of bread and wine. And the accompanying strings are silenced only once: when Christ in agony cries out "My God, why hast thou forsaken me?" — the halo is extinguished.

The composer's predilection for mingling stylistic

elements is amply demonstrated in this work. The recitatives of the Evangelist, accompanied by basses and organ only, speak an exciting tonal language. For certain occasions, as in the crying of Peter, the recitative changes to a melisma (a succession of expressive notes sung to a single syllable) of deep intensity (No. 46). At times, the bass accompaniment matches the highly dramatic narration; for instance, in the famous description of the rending of the temple veil and the earthquake after the death of Christ (No. 73).

Among the gems of the score are the accompanied recitatives preceding the arias. These brief ariosos contain some of the most exquisite music that Bach ever wrote, such as Number 9 in which a motive intoned by two flutes convey the gentle flow of tears; Number 60, giving a realistic description of Jesus' flagellation; Number 69, the daughters of Zion heartstirring lament, accompanied by two oboi da caccia; or Number 74, "At even, sweet, cool hour of rest," which, quite in the romantic manner, links the stillness of evening with the peace achieved through Jesus' death. In two cases recitatives are combined with choral numbers. In No. 25, "Ah woe, how trembles the tormented heart," an accompanied recitative alternates with verses from a chorale, a technique Bach occasionally employed in his chorale cantatas. Similarly, in Number 77, "And now the Lord is laid to rest," each of the four soloists in a brief arioso says a tender farewell to the Master, and in-between the chorus sings a heart-stirring refrain. The arias are mostly in da capo form and, as in the cantatas, are often conceived as a kind of duet between a singer and an instrument of approximately the same range. Number 58, for instance, is scored for soprano voice and solo flute, and, to enhance its poignant character, the accompaniment is provided by two oboi da caccia without any strings or organ.

SIMILARLY, the deeply moving B minor aria, Number 47, is composed as a fervent prayer for contralto and solo violin, and the bass aria, Number 66, written in free three-part form, presents a dialogue between the bass voice and a viola da gamba. The combination of solo voice and chorus which Bach had already used in the St. John Passion, occurs again in this work. At the beginning of the second section, a contralto solo (daughter of Zion) expresses her grief over having lost the Saviour, and the chorus using words from the "Song of Songs" offers to help her in her search. In aria Number 26 for tenor solo and chorus, there is a characteristic move into the realm of numbers. The tenor, representing Peter, sings "Yea, I will watch with Jesus gladly." The chorus adds the refrain, "So all our sins have gone to sleep" 10 times, once for each of the remaining disciples (except the absent Judas) who are gradually succumbing to sleep. Similarly, the duet with chorus (Number 33) after Christ's capture can be interpreted as the expression of grief by two distressed disciples, who are being interrupted by nine brief ejaculations of the chorus "Loose Him—Halt ye—Bind him not, one for each of the remaining followers of the Lord." This leads us finally to the well-known chorus "Lord, not I?" (Number 15), after Jesus has said that one of His disciples will betray Him. The same question is asked 11 times, and Bach thus implies that each of the disciples, except Judas, raises his voice.

In the St. Matthew Passion, the composer avoids the repetition of choruses that played so important a part in the structure of the St. John Passion. The variety of the music devoted to the crowd scenes is quite overwhelming. Callous slander could hardly have been better portrayed than in the canon (Number 39), in which one false witness slavishly repeats every word of the other witness's accusation. How stunning are (number 54) the three powerful chords used at the word "Barabbam;" the senseless fury of the crowd in "Let Him be crucified" (Number 59), ending abruptly in an unexpected key; and the increasing vigor in the eight-part



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chorus (Number 67) "Saviour was he of others," in which the two choruses at first respond to each other, then join forces, and end in a wierd unison, accusing Jesus of blasphemy for having said "I am God's own son." There are also madrigalian choruses of singularly expressive power. At the end of Number 33 we find the eight-part double chorus "Ye lightnings, ye thunders," one of the most violent and grandiose descriptions of unloosened passion produced in the Baroque era.

The last number of the work is mankind's deeply moving farewell song to the dead Saviour. It is a delicate lament that assumes the character of a nostalgic lullaby and thus conveys the idea that the end also means another beginning.

Chorale tunes are frequently repeated in this work. Bach's favorite "Oh sacred Head now wounded" appears no less than five times in different places (Numbers 21, 23, 53, 63, 72), with words and harmonization superbly matching the mood of the moment. In the selection of the hallowed tunes and texts, and in the choice of their appropriate position within the score, Bach showed a poetic power and insight given only to one who was the descendant of generations of Protestant church musicians. Particularly beautiful are the intricate chorale arrangements which serve as a frame to the Passion's first part. At the end of it he placed the four-part chorale setting "Oh man, bewail thy sin so great", taken from the St. John Passion.

The adorned hymn is presented by the soprano to the accompaniment of free countermelodies intoned by the three other vocal parts, while the orchestra, used quite independently, utters a solemn lament. In the initial number Bach introduced a chorale melody as cantus firmus. It was played by the organ in the first performance, but was later taken over by a separate boys' choir. This is the most elaborate piece of the whole composition. Two wildly excited groups confront each other with terse questions and sorrowful answers, against a background of floods of tears, suggested by the heaving and milling orchestra. Above the passionate grief of humanity thus depicted rises the crystal-clear, serene church tune, thus setting the stage for this work in mortal frailty and divine strength.

J.S. Bach: Concerto in D minor for Harpsichord after Benedetto Marcello

This work is an arrangement for clavier after an oboe concerto by the Venetian composer Benedetto Marcello. It is in three movements: Allegro, Adagio and Presto.

J.S. Bach: Capriccio on the departure of a dearly beloved brother

While Bach's frequent use of realistic suggestion is familiar, this early work, dating from his 19th year, is the only actual piece of "program music" that we have from him. The occasion was the departure of his younger brother Johann Jakob to take a position as oboist in the band of Charles XII of Sweden. A free translation of the descriptive headings of the six sections is:

- I. The friends of the traveler try to dissuade him from his journey.
 - II. They point out its possible dangers.
 - III. They join in a lament.
 - IV. Seeing that there is no help for it, they say goodbye.
 - V. The postilion's song.
 - VI. Fugue, imitating the post horn.
- This work will be played on the harpsichord alone.

Handel: Suite No. 7 in G minor -- for Harpsichord

OVERTURE: This movement is a French Overture. It consists of a slow introduction with dotted rhythm followed by an allegro (marked presto) in imitative style. Here, each section is repeated. The Presto is also dominated by dotted rhythm. There are some pungent harmonic clashes in the Presto. The music is suddenly and dramatically stopped--after a reiterated dominant seventh chord--for a whole bar; and then, four bars later, comes a return to the tempo and figuration of the slow section.

Andante: A very mellifluous movement in which an enchanting chain of sequences begins in the third bar, in treble and bass, and which continues with one of Handel's wonderful long phrases. This thematic idea is developed in the second section and there is a nice suggestion of a recapitulation a few bars before the close.

Allegro: This is a cheerful two-part movement, in triple time, with the melodic interest concentrated in the treble, supported by a mainly walking bass.

Sarabande: A beautiful and eloquent movement disposed symmetrically in periods of eight bars. The first of these periods, the first section of the dance, closes in the relative major (B flat). There are three more eight bar periods in the next extended section, with a full close, in the first of these to C minor. The last eight of these bars are a recapitulation of the preceding eight, exact except for the first three. After the first G minor cadence Handel puts the melody a tone higher

for two bars and disposes the bass differently and only after this makes an exact recapitulation. It is one of those masterly touches that one is constantly meeting with in the Suites and one rejoices in it, for it would have been so simple merely to have made a conventional recapitulation.

Gigue: A jolly Gigue in 12/8 time with a particularly attractive and extended second section which carries one buoyantly along to the close.

Passacaglia: The four bar dotted quaver theme of the Passacaglia is repeated, in various ways, 15 times. The theme loses its dots with Number three until Number eight, and the first variation of figuration at the cadence comes with Number four. From Number six onwards the variations lead into one another. In Numbers six and seven the theme is put into triplets, in treble and bass, changing place in the usual way. The downward going scales in the treble of Number nine travel upward in the bass of Number 10 and in Numbers 12 and 13 there is a change of harmony, at last, in the bass of the first three bars, which introduce diminished sevenths. The solid bass chords of the three previous variations are shifted to the treble in Number 14 and then back to the bass. The movement is closed by a cadenza of the

performer.

D. Scarlatti: Four Sonatas for Harpsichord

The four sonatas to be performed are in G minor (Longo 49); in D minor (Longo S. 12); A major (Longo 132); and D major (Longo 122). These belong to the 550 odd harpsichord sonatas composed by Domenico Scarlatti. All these works were composed in the last 18 years of the composer's life. For all practical purposes, Scarlatti's creative career began with the Essercisi of 1738 dedicated to Joao of Portugal.

Before the appearance of these works, nothing that Scarlatti composed seems to have been particularly distinguished, nor have any of his works before 1739 noticeably affected his posterity. These Essercisi, as Scarlatti so called them, are the earliest known expressions of a composer who at the age of 52, with the aid of the musical influences of a foreign country, had at last, forged his own medium of musical invention. From 1739 onward until his death, however, Scarlatti maintained a rate of musical growth and development that more than compensates for the relative musical un-importance of the first half-century of his life.



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July 16 - 29, 1973

Sandor Salgo, Conductor and Musical Director

MONDAY, JULY 16

8:30 p.m. CONCERT Sunset Theatre
San Carlos at Ninth, Carmel
Works of J.S. Bach
Suite No. 3 in D major, BWV 1068
Motet, "Singet dem Herrn," BWV 225 Festival
Chorale
Brandenburg Concerto No. 5, BWV 1050 - Louise Di
Tullio, flute; Christiane Edinger, violin; Malcolm
Hamilton, harpsichord
Cantata, "Wie schon leuchtet der Morgenstern"
BWV1 - Soprano to be announced, Charles Bressler,
tenor, Marvin Hayes, bass, Festival Chorus, Chorale
and Orchestra

TUESDAY, JULY 17

11 a.m. RECITAL Parish Hall, All Saints'
Episcopal Church, Lincoln at Ninth,
Carmel
Douglas Lawrence baritone
Darlene Lawrence piano
3 p.m. RECITAL Bethlehem Lutheran Church,
800 Cass Street, Monterey
Hans-Jurgen Schnorr, organ
8:30 p.m. CONCERT Sunset Theatre
Brandenburg Concerto No. 3, BWV 1048 - J.S. Bach
Concerto for violin "La Stravaganza," F. 1., No. 187,
in D minor - Vivaldi - Rosemary Waller, soloist
Cantata, "Jesu, der du meine Seele," BWV 78 - J.S.
Bach - Soloists and Festival Chorale
Aria, "Look down, harmonious Saint," from Ode for
St. Cecilia's Day - Handel - Charles Bressler, tenor
Sinfonia in D minor, "La Casa del Diavolo" - Boc-
cherini

WEDNESDAY, JULY 18

11 a.m. RECITAL Parish Hall,
All Saints' Episcopal Church
Sonatas and Paritas (Series 1) - J.S. Bach -
Christiane Edinger, violin; Malcolm Hamilton, harp-
sichord
3 p.m. LECTURE (FREE) Parish Hall,
All Saints' Episcopal Church
Music of the French Baroque
Lecturer to be announced
10 p.m. FOUNDERS' MEMORIAL CONCERT
Carmel Mission Basilica
MUSIC OF THE FRENCH BAROQUE
De Profundis De Lalande
L'apothéose de Lully Francois Couperin
Miserere Lully
Soloists, Festival Chorale
and Orchestra

THURSDAY, JULY 19

11 a.m. RECITAL Parish Hall, All
Saints' Episcopal Church
Works of J.S. Bach, Haydn and Mozart
Patricia Michaelian, piano(1)
3 p.m. SYMPOSIUM (FREE)
All Saints' Episcopal Church
Handel's "Jephtha"
Participants to be announced
8:30 p.m. CONCERT Sunset Theatre
Oratorio, "Jephtha" Handel
Sofia Steffan, alto
Charles Bressler, tenor
Other soloists to be announced
Festival Chorus, Chorale and Orchestra

FRIDAY, JULY 20

11 a.m. RECITAL Parish Hall,
All Saints' Episcopal Church
James Schwabacher, tenor
Guitarist to be announced
8:30 p.m. CONCERT Sunset Theatre
Concerto for Harpsichord in E major, BWV 1053 -
J.S. Bach - Malcolm Hamilton, soloist
Cantata, "Non sa che sia dolore," BWV 209 - J.S.
Bach - Marie Gibson, soprano - Louise Di Tullio, flute
Concerto for Violin, K. 218, in D major - W.A. Mozart
- Christiane Edinger, soloist
Symphony H. 1., No. 95 in C minor - Joseph Haydn -
Festival Orchestra

SATURDAY, JULY 21

11 a.m. RECITAL Parish Hall,
All Saints' Episcopal Church
Sonatas and Paritas (Series 11)
J.S. Bach - Christiane Edinger, violin; Malcolm
Hamilton, harpsichord
3 p.m. LECTURE (FREE) Parish Hall,
All Saints' Episcopal Church
The Passion According to St. Matthew
Dr. Raymond Kendall, Lecturer
8:30 p.m. CONCERT Sunset Theatre
Cantata, "Jauchzet Gott in allen Landen," BWV 51 -
J.S. Bach - Marie Gibson, soprano; Edward Haug,
trumpet
Concerto for piano, K. 271 in E flat major - W.A.
Mozart - Patricia Michaelian, soloist
Ballet, "Don Juan," stage performance - Gluck - The
Pacific Ballet - John Pasqualetti, director

SUNDAY, JULY 22

2 p.m. CONCERT Sunset Theatre
The Passion According to St. Matthew
J.S. Bach - (Sung in German)
Jesus: Douglas Lawrence; Evangelist: James Sch-
wabacher; Marie Gibson, soprano; Sofia Steffan, alto,
Charles Bressler, tenor; Marvin Hayes, bass; Festival
Chorus, Chorale and Orchestra

MONDAY, JULY 23

11 a.m. RECITAL Parish Hall,
All Saints' Episcopal Church
Works of J.S. Bach,
Handel and Scarlatti
Malcolm Hamilton, harpsichord
3 p.m. MUSIC FOR YOUNG LISTENERS
Sunset Theatre
Selections from Festival program
8:30 p.m. CONCERT Sunset Theatre
Repeat of program of July 16

TUESDAY, JULY 24

11 a.m. RECITAL Parish Hall,
All Saints' Episcopal Church
Works of J.S. Bach and Mozart
Patricia Michaelian, piano
3 p.m. RECITAL Bethlehem Lutheran Church
Kenneth Ahrens, organ
8:30 p.m. CONCERT Sunset Theatre
Repeat of program of July 17

WEDNESDAY, JULY 25

11 a.m. RECITAL Parish Hall,
All Saints' Episcopal Church
Sonatas and Partitas (Series III) - J.S. Bach -
Christiane Edinger, violin; Malcolm Hamilton, harp-
sichord
3 p.m. LECTURE (FREE) Parish Hall,
All Saints' Episcopal Church
Music of the French Baroque
Lecturer to be announced
8:30 p.m. CONCERT Carmel Mission Basilica
Repeat of program of July 18

THURSDAY, JULY 26

11 a.m. RECITAL Parish Hall,
All Saints' Episcopal Church
Louise Di Tullio, flute; Malcolm Hamilton, harp-
sichord
3 p.m. SYMPOSIUM (FREE) Parish Hall,
All Saints' Episcopal Church
Handel's "Jephtha"
Participants to be announced
8:30 p.m. CONCERT Sunset Theatre
Repeat of program of July 19

FRIDAY, JULY 27

11 a.m. RECITAL Parish Hall,
All Saints' Episcopal Church
Chamber Music Ensembles and Soloists
8:30 p.m. CONCERT Sunset Theatre
Repeat of program of July 20

SATURDAY, JULY 28

11 a.m. RECITAL Parish Hall,
All Saints' Episcopal Church
Charles Bressler, tenor
3 p.m. LECTURE (FREE) Parish Hall,
All Saints' Episcopal Church
The Passion According to St. Matthew
Dr. Raymond Kendall, lecturer
8:30 p.m. CONCERT Sunset Theatre
Repeat of program of July 21

SUNDAY, JULY 29

2 p.m. CONCERT Sunset Theatre
Repeat of program of July 22

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Isn't it time to do something about parking?

By ROBERT MISKIMON

WITH CONSTRUCTION BOOMING throughout Carmel, and with increased summer traffic, the perennial question again presents itself: isn't it about time to do something about parking?

Walter McCloud, chairman of the Traffic and Parking Committee to the city council, says he was "in the process" of writing a resignation recently because "we weren't accomplishing anything."

And William Jennings, who served on the same committee for several years, resigned last December over what he views as the "lack of communication" between city agencies and merchants on the problem.

R.B. McClure, who also resigned from the committee in April, believes the committee has been effective, but admits "I don't think any long-range discussion was ever brought up while I was there."

McCloud, who frankly admits to frustration, describes the committee as "a nuisance committee," so swamped with day-to-day requests for stop signs and solutions to intersections that it is unable to engage in long-range planning.

City Administrator Hugh Bayless says the committee "has been able to do really nothing, because they don't have any professional parking-traffic engineering staff to advise them."

"To be effective, the parking committee needs the services of a traffic engineer," he says. "Without that, they're pretty much wasting their time."

And a general sense of frustration was in evidence last Thursday at a meeting of the Carmel Business Association when the question of parking arose, prompting Jennings to tell fellow CBA members he resigned from the committee "in protest, because of passing the buck between city hall and the planning commission."

The Carmel Pine Cone

SECTION II

"We weren't getting anywhere," McCloud explains. "I suggested getting together with the council. We had two meetings over two years ago, but nothing's come out of them."

"We don't get a chance to do a thing until somebody writes a letter. And the council is ineffectual on traffic and parking. We've been going this way for 20 years. Sometimes, things aren't referred to us, and they just sit, hoping something will just die."

"Our feeling is we ought to anticipate our future, and do something positive about it," McCloud says.

Jennings believes the issue of parking is "very involved."

"You have the residents, who pay less than 25 per cent of the cost of running the city, who are angry because they can't get downtown and park."

"And there's the merchants and their employees. We've made special pleas to them to get their cars off the street. And the CBA elects a board, but they have no contact with the general membership, except at quarterly dinner meetings."

Jennings believes the basic problem of inadequate parking in Carmel is compounded by the fact "nobody seems prepared to talk to anybody else."

McCLOUD BELIEVES the time for hesitation has long passed.

"A few years ago, we could have gotten property (for parking) at a reasonable price. But not today."

"Usually, everything having to do with parking-traffic is supposed to come before us. Most of these are people with personal gripes about a situation. That's why we call ourselves a nuisance committee."

Part of the concern about parking problems stems from stepped-up building in Carmel, with the increased traffic which will be generated from new shops and apartments.

A city ordinance adopted in 1967 sets forth requirements for parking, and the conditions under which in-lieu parking fees may be paid if the builder is unable to provide the parking. The in-lieu parking fees were recently raised from \$4,500 to \$6,000 by the city council, in an effort to provide what Bayless describes as an "incentive" for builders to provide parking, rather than pay the fee.

The ordinance requires one parking space for every 2,000 square feet, up to 6,000 square feet, for any new structure or any addition to an existing structure in the commercial district, or for any existing structure being remodeled to exceed more than 50 per cent of its value.

The ordinance requires one parking space for every 1,500 square feet of building space above the 6,000 square foot level.

For any construction above the first floor, the requirement is for one parking space each 1,000 square feet.

The first requirement is for the parking to be provided on the construction site. If this can not be met, the second option is to provide the parking off the site, but within 600 feet of the site for which parking is required. If this can not be satisfied, the final alternative is to provide the in-lieu parking fee.

The purpose of the in-lieu parking fee "is to encourage the development of parking by private enterprise on private property," Bayless says.

"If all else failed, it was one way to take care of their obligation to provide parking."

Since the adoption of the ordinance, the city has collected \$9,000 from two in-lieu parking fees - not nearly enough to consider installation of municipal parking. And that was not the intention of the ordinance, although the general concept of providing public parking has been considered, Bayless says.

There seems to be agreement among some merchants and city administrators that all-day parking by business people and employees is a central part of the problem of the general lack of available parking.

Sunset Center, which permits all-day parking, is generally utilized by those who work in Carmel.

But there is a lingering phenomenon best described as "musical parking spaces," in which some merchants shuffle their cars in front of their shops when the parking time has expired.

WHILE THIS may be technically legal, it does nothing to relieve the parking problem.

"There's been a parking problem in Carmel from the beginning," says Bayless.

"You can solve it with mass transportation, or you can solve it with a lot of parking lots. But if you pave enough lots for all the parking that could be used, you'd kill the goose that laid the golden egg."

"One of the big problems is the business people - the shop keepers and the clerks - who want to park in front of their place of business, yet they're the ones who complain the loudest about no place for their customers to park."

Bayless says one feasible solution, which would be contingent upon completion of the Hatton Canyon overpass, would be the installation of parking areas on the west shoulder of Highway 1.

"Parking there could accommodate all the people who work in Carmel; that sort of answer is the only one that would be feasible in Carmel. The main problem is to get rid of the cars parked all day."

McCloud believes the city parking ordinance is ineffective in meeting the demand for parking spaces.

"People won't pay the in-lieu parking. They'll put in the parking space and then park on their own lot. We lose the space, and the money doesn't go to the city - not enough for parking," he says.

"The whole thing is a lack of future planning."

McCloud doesn't believe the answer lies in closer working relations between the traffic committee and the planning commission.

"We're doing a lot of building; Carmel's overbuilt for the type of planning we have. We've oversold Carmel to the world. We're complaining that the city fathers don't have some sort of plan for the future. Maybe there should be a citizens' committee."



ENFORCEMENT of Carmel's parking limits is one of the few methods which can be employed to encourage turnover in

parking spaces in the downtown area, thus freeing spaces for residents and shoppers. (Wade Howell photo).

"I actually felt sincerely that many of the people in business in Carmel were the ones who violated overtime parking as much as anyone," says McClure.

"There are an awful lot of cars parked double in town. If the business people had parking places, it would relieve a lot of places for parking and a lot of people could get into town to do their shopping."

McClure believes "it's up to the people who sell the goods to get together and get the ways and means to have centrally-located parking."

The Carmel Business Association released a report on parking in March of 1971 which concluded that a committee should be formed consisting of two members each of the planning commission, parking and traffic committee, and the Carmel Business Association "to investigate the quadrant off-street parking scheme and peripheral parking lots."

THE COMMITTEE, which was to prepare criteria for "an expert feasibility and cost study of underground parking facilities and to name contractors competent to make such a study," was formed but only met once.

The report offered a plan designed "to induce the businessman and his staff, to leave the present downtown parking spaces, roughly 1,008 of them, to our visitors and customers."

"If our business community becomes choked with cars, if our business decreases due to our visitors' impatience with our folly, if therefore our sales tax revenue is reduced, the general tax burden of the city will be increased for resident and businessman alike."

The plan proposed offstreet parking in the four "quadrants" of Carmel, one of the four being Sunset Center.

Financing was suggested by borrowing the funds from the city for the provision of the parking in the other three quadrants with a "tax-interim loan" to recapitalize the borrowed reserves.

The plan also envisioned seeking city approval for funds from the hotel tax earmarked for acquisition of lands for municipal purposes, as well as requesting an allocation for a "green belt" fund.

A parking assessment, which would be added to the business license fees, also was proposed. But the report predicted that as much as 60 per cent of the cost of setting up the proposed parking authority would have to be met by the Carmel Business Association.

The proposal envisioned the parking authority as "a non-profit corporation ... under the sponsorship of the city and the business community and responsible only to those two bodies."

Mayor Bernard Anderson agrees there is a parking problem.

"Due to the increase in population, and the use of the area by tourists, the parking problem is extremely frustrating," he says.

"It's frustrating both to those who wish to park, and to the people in residential community who have to park in the area spreading out from the downtown, simply because we don't have underground parking, or any areas set aside for parking."

Anderson believes the traffic and parking committee serves a useful function.

"They are constantly getting the reactions from the public as to needs for the control of speeding in the city and areas in which the worst offenses are happening," Anderson says.

"On the basis of their backing, we were able to set up funds and get the second radar unit for the police cars. The traffic committee has possibilities, and does function closely with the Carmel Business Association, and knows the problems the business community is faced with."

"The recommendation for 20-minute parking zones came from the committee, and it's proved a real boon for people to do quick shopping."

Watergate hearings recall memory

"I know that man," said George W. Williams of Pacific Grove when the Watergate hearings began on television.

However, he was thinking about a member of the Senate investigating committee instead of one of the men being investigated.

About two years ago, Williams was playing golf on the Spyglass Hill course when he met Senator Daniel K. Inouye (D-Hawaii).

"He was a very good

golfer," Williams pointed out, "especially for a man with only arm. He lost his right arm during World War II."

At the time Williams asked Sen. Inouye how he liked being a senator.

According to Williams, he replied that there are a lot of better jobs, and then there are a lot of worse ones. Sen. Inouye said he was very proud to be the first member of his race (Japanese) to be elected to the United States Senate.

But another opinion of Sen. Inouye's seems to have changed since that day on the golf course.

He commented that he normally was not the type of person who enjoys the great amount of responsibility involved in being a senator.

But when it came to reading the list of purported White House enemies during the questioning of John W. Dean III, Sen. Inouye was the only member of the investigating team to volunteer.

Citizens' committee submits reading program report

THE FOLLOWING report was presented to the Carmel school board last week by the Citizens' Curriculum Committee on Reading.

The committee was headed by Carol Keller and included Mike Anderson, Julie Beck, Fran Gaver and Sam Mudd. This was their report:

INTRODUCTION

The Reading Committee wishes to thank the School Board for inviting us to participate in the educational process of the children in our District.

We hope that the Board will consider establishing a continuing citizen contact with curriculum. Perhaps a joint faculty-citizens' committee to review curriculum periodically (once a year) would be of value.

Our Committee visited every school in the District and a private school to study the methods of teaching reading.

We talked with each elementary school principal, the Middle School principal, the District psychologist, some teachers and with reading specialists outside the District.

GENERAL OBSERVATIONS

We found that several of the recommendations of the 1965 Citizens' Reading Committees have been implemented:

- A. Children are screened with greater regularity to identify and help those with special learning problems.
- B. A variety of reading methods is used in the elementary schools.
- C. The District has an assistant superintendent in charge of curriculum.
- D. Some use is being made of teacher aides.
- E. Reference centers have been expanded.

We would like to re-emphasize the need for a "corps of Parent and Community Volunteers" to be organized upon which teachers may call for assistance as their needs require.

We think it would be helpful to have these volunteers receive a district wide orientation covering some techniques of working with children and the ground rules of being a volunteer.

Each school might like to supplement this training and each teacher could decide if and how a volunteer could help in his or her classroom.

It is gratifying to see that, on the average, students in the District perform well on the State mandated tests; however, because there will always be students with reading difficulties we offer the following general recommendations for reading at all levels.

Teachers should be trained to spot children with learning disabilities, and they should be encouraged to seek help with these children either from other teachers, their principal or the District psychologist.

The environment of the classroom is of utmost importance; the teacher must convey a feeling of genuine concern for each student's individual worth and dignity so that maximum achievement can be obtained.

Teachers need opportunities to meet to exchange ideas and techniques. More teacher-to-teacher communication can help improve articulation of curriculum between levels, both within a school and between schools, so that sequential goals can be established and achieved.

Cumulative records used by each teacher could help provide continuity to a child's education.

Reading good literature must be encouraged at every level. Critical reading and evaluating are an important part of reading at each level also.

Reading lists should be made available at every level. These should cover a wide range of topics and students should be encouraged to choose books from these lists.

ELEMENTARY SCHOOLS

We were pleased to see a variety of approaches to teaching reading at each school; however we felt that kinesthetic methods could be utilized more at the primary level. Most classes offer individualized instruction to enable children to proceed at their own rate.

Successful individualization requires the teacher to plan each child's program carefully, and to keep in close touch with his progress.

In addition to his individual program, we feel that it is extremely important for each child to be able to discuss what he has read with his peers, his teacher, an aide, or another adult.

As a result of our observation in elementary schools, we would like to comment on some of the materials we saw being used:

Children doing individual work on teaching machines need to be more closely supervised; for example, with System 80 we saw children put the record in upside down and answer questions before the questions were asked.

Distar appears to be a successful method when the teacher has had training in how to use it, and when there is no distraction in the classroom. It demands complete attention of the teacher and the students.

Books which provide interesting stories for older children written at an easy-to-read level should be available to every classroom.

Techniques for encouraging children to read, such as the Reading Club at Tularcitos and the Project Reading at Captian Cooper are to be commended.

The use of workbooks provide concrete evidence of work completed and give satisfaction for a task well done.

The Educational Development Laboratories Pacing machine is used at the Middle School for speed reading; we also saw it used in primary grades in a private school, and it was thought to be valuable with students when they were grouped in achievement levels.

Use of this device at an early age helps instill the habit of reading from left to right, prevents the common fault of looking back, improves attention span, and increased reading speed.

MIDDLE SCHOOL

The Reading Committee is pleased that reading has been added to the 1973-74 curriculum as a required course for all students. We hope these courses include vocabulary development, techniques for reading in various content areas, research skills, and practice in critical analysis.

The purposes of reading are varied-information, inspiration, and amusement. One who reads for only one purpose is limited.

Remedial reading instruction should continue to be available to students. Challenging experiences in reading for advanced students are also important; a Great Books class might be added to the elective schedule.

HIGH SCHOOL

The English Committee covered most of the reading instruction at the High School level. We have only a few comments to make.

Remedial readers who come to High School from Middle School should continue to get the reading assistance they need. Cumulative records are useful in this respect, and should be used in facilitating the transition from one level to the next.

We believe that any reading class should offer more than just time to read; discussion of or a brief report on what is read should be included.

The mayor's report

By BERNARD ANDERSON

IN MY CAREER as a public official, my superiors continually stressed that old adage about the mills of God grinding slowly and exceeding small.

Looking back, I suppose this was a caution to me to curb my urge to get something done - to get on with the action. There always seemed to be an endless number of offices, bureaus, departments, groups, committees and individuals with which to clear needed work.

After I retired and became involved in city government, as I supposed at the local or grass roots level, what do I find? No difference. It's now more than a month since the Public Utilities Commission met in Monterey to hear the pros and cons on our communities' needs to avoid a water shortage. The result: no response as yet. The last month's Monterey meeting wasn't the first such meeting on the same subject.

Our Peninsula transportation system solution seems to be in the same Sargasso Sea. We still await the PUC's decision on that subject concerning bus service through Sept. 30.

The only hopeful rift in that problem is a meeting

Again, we would like to emphasize that students should be encouraged to read good literature whether they are college bound or not. In addition, it is important that all students have experience in reading functional materials encountered in everyday life.

STAFF OBJECTIVES - OUR REACTIONS

In the objectives for Primary level, we question the ranking of R-3 and R-4. Both accuracy and comprehension are important goals of reading no matter what the level of difficulty.

The Middle School objectives provide a challenging analysis of reading skills. The format and amount of detail, however, do not seem suitable for pre-and post-testing.

CONCLUSION

Most students graduate from our high school knowing how to read, but our goal should be to have graduates who can read with accuracy, speed and comprehension; students who know what a subject, verb, object, noun, predicate, adjective, adverb, infinitive and abbreviation are; students who can write a complete sentence, outline, research, skim and take notes; students who can read and fill out a job application form, follow a recipe and read a road map.

We want students to leave our schools with a continuing desire to read - students who can read whatever is in front of them for enjoyment and survival.

scheduled for July 9, at which the cities' appointed representatives will select an individual to put together the necessary data for presentation to the federal government for financial assistance. Hopefully, action resulted and we should know by the time you read this. We've got a few more too-slow moving projects in our city itself, also, so I'm not aiming criticism at those far away from home base.

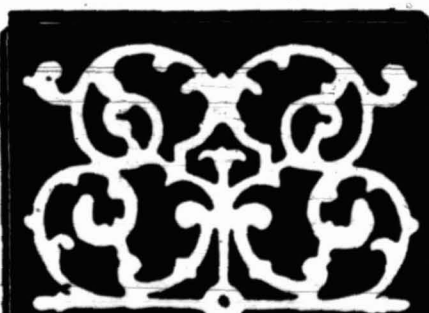
BY THIS TIME probably all of us have received that little card from the county assessor's office informing us our property has increased in value, which I'm sure filled every individual with a glow of pride in having been so sagacious and farsighted as to have acquired property in our progressive community. And then comes the after-shock as we brace ourselves for the disclosure of the tax rate.

On Wednesday, July 11, the City of Carmel should have settled the size of its budget for the coming year. It's going to be larger than last year but here again comes the \$64 question - the tax rate. At this point all I can say is, your councilmen are sharpening their pencils.

On July 6, your mayor appeared before Governor Reagan's Council on Intergovernmental Relations. The gist of my statements was a plea for local government to the greatest extent possible with the recognition that there are certain areas which require a degree of regional control, as embodied in our Water Quality Control Act which carried the \$6,000-a-day clout of the Porter - Cologne Act to force us into action for the benefit of all.

The same goes for our coastal protection legislation. But not the kind of regional control as proposed in Assembly Bill 2265 which would set up a state appeals board with power to reverse building decisions made on the local level.

Solving the energy problem will be expensive. For you as well as for us.

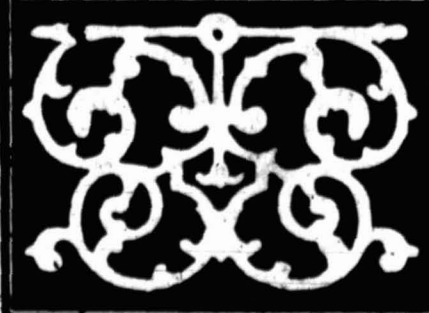


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More costly fuel supplies, construction schedule delays, high interest rates, inflation and the increasing costs of protecting the environment all add up to higher utility rates.

At PG&E we're doing everything we can to provide you with reliable gas and electric service and to keep rates as low as possible. But rates are higher today and they'll continue to increase.

Here's a closer look at the reasons why:

Higher fuel costs.

The search for new gas supplies, including exploration in Canada and the Alaskan north slope, is expensive. Such gas will cost more and bringing it from greater distances will add to its price. Alternatives such as synthetic gas, gas made from coal, and importing liquefied natural gas would cost even more.

Besides natural gas, only low-sulfur oil is acceptable as fuel in steam-electric power plants under present air pollution control standards. And we have to pay high premium prices for low-sulfur oil.

(When the costs of oil and natural gas go up, so must electric rates, because most of our steam-electric power plants are fueled by gas or oil.)

Construction schedule delays.

Regulatory procedures, involving up to 30 or more public agencies, are taking longer and longer. And new laws and regulations have established more complicated procedures for

plant siting and construction. All these slow down construction schedules, and inflation alone is adding substantially to costs during these periods of delay.

Environmental costs.

It costs more to put power lines underground, to build and landscape esthetically pleasing plants, to minimize stack emissions and to cool the water discharged from power plants. During the period 1973-76, PG&E's environmental expenditures will exceed \$300 million.

Higher interest rates.

Utilities are "capital intensive" industries. That means money to build new facilities must be raised in vast sums. Our construction program this year will exceed \$600 million. And interest rates have risen from about 4 1/4% in 1965 to about 7 1/4% today, which adds more millions to the cost of gas and electric service.

All these things, plus the inflationary pressures affecting all business, add up to higher costs for us and higher rates for our customers.

The era of plentiful energy at bargain rates is ending. Our job is to hold down costs wherever possible, without sacrificing the environment or the quality and reliability of your service. We're working hard to meet that challenge. You can help - by not wasting gas and electricity.

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July 12, 1973

Carmel Pine Cone, Carmel, Calif.

23



VIRTUALLY UNTOUCHED was Yankee Point, with Point Sur in the background, in this 1931 photograph. The coastal highway appears to have been unpaved at

that time. (Photo from the collection of Pat Hathaway.)

REMEMBER WHEN?

50 YEARS AGO:

From the Pine Cone, July 14, 1923

CIRCUS COMING! Save up your money! Get ready for the popcorn, peanuts and pink lemonade!

The greatest aggregation of phenomenal bareback riders, gymnasts, acrobats and clowns ever gathered under one big, flapping canvas, will soon be in Carmel - most of them are already in Carmel - and most of them don't know they're to be it!

It is the Arts and Crafts Circus. It is to raise money to equip that theatre which goes up bigger, higher and better each day, as Michael J. Murphy's crew of carpenters and plasterers hammer and saw and build. It is to give the finishing touches of scenery, lighting effects and curtains, that men and women of Carmel will disport themselves in the saw-dust arena, or become freaks in the side - shows.

Parade at two in the afternoon - a glittering, gaudy pageant of gaily caparisoned horses and brightly clad men and beautiful women, with all the animals in their cages. Who are the animals? Wait till their names are printed, after the committees select them.

Then the main show under the big top in City Square. Two hours of rapturous enjoyment, hilarious glee, wild mirth! Thrill and throbs and riotous heart-throbs! Nothing to equal it has ever before been attempted. Our circus leads, others follow.

See the side - shows! See the freaks fortune, the three - shell man, and the fortune tellers! See the wheels of man who lifts weights that would bow Sampson as though they were feathers! See Bosco - he eats them alive! See all the rest of the wondrous, marvelous, stupendous prodigies of nature!

Fix the date in your mind - Saturday, August 4 - and begin saving your pennies, dimes and dinars.

25 YEARS AGO:

From the Pine Cone, July 9, 1948

LETTERS FROM Mayor Fred Godwin will go out this weekend to representatives of the various governing boards of the city, and of clubs and organizations, also to "citizens at large" inviting them to confer with the city council on the advisability of transferring the city assessing and tax collecting work to the county office.

The String Section of the Bach Orchestra arrives Monday and will go into rehearsal immediately under

Gastone Usigli, conductor, who has taken up his annual quarters at Hotel La Ribera, where he stays for the next two weeks, when the last note of the Eleventh Carmel Bach Festival (July 19-25) will have been sounded.

The Pine Cone was startled to learn this week that it was represented at President Truman's regular press conference last Thursday. Francis Shea, Carmel's 17-year-old journalist, came into the office this week to relate his experiences as a junior reporter and press messenger for New York Times at the Republican National Convention in Philadelphia.

"I was impressed most by Dewey's campaign," he said.

"It was a beautiful example of political efficiency, and ran like clockwork. His appeal was slanted almost entirely toward women; at the headquarters at the Bellevue - Stratford Hotel, nothing stronger than lemonade was served, and nylons were passed out. Most of the other candidates offered sandwiches and cocktails."

10 YEARS AGO:

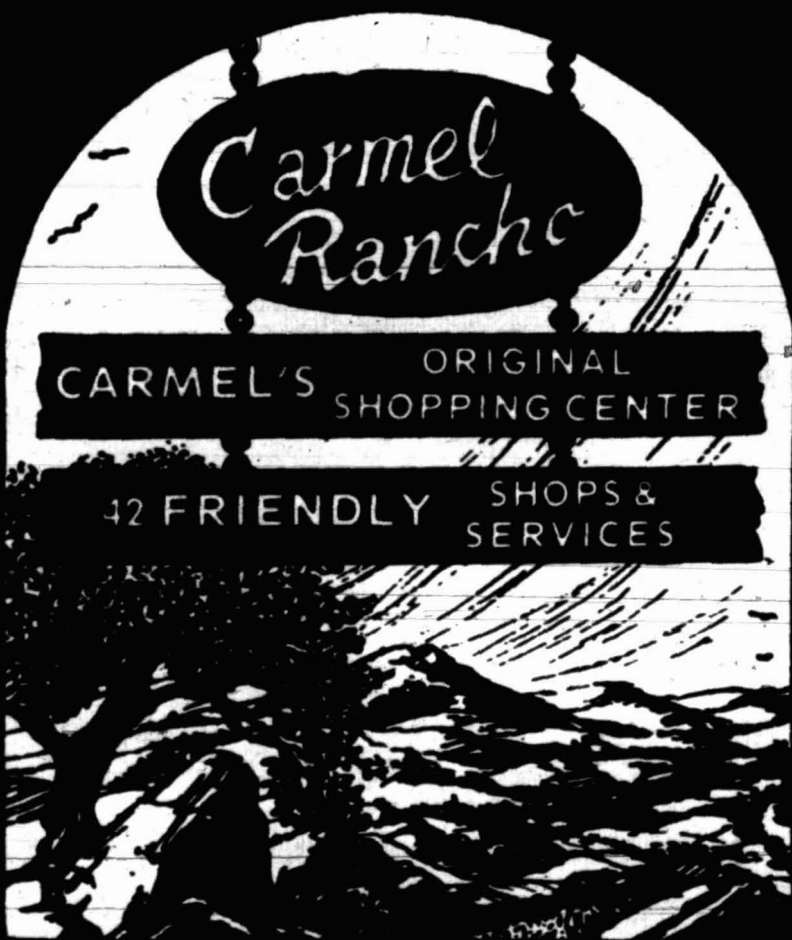
From the Pine Cone, July 11, 1963

THE NEW CARMEL Creamery which is now an old-fashioned ice cream parlor, opened last week at the Ocean and San Carlos address of the former Hilbert's Creamery. Featuring both counter and table service, with a full menu, the establishment is open from 7 a.m. to 11 p.m. Food to go is also available. The traditional homemade ice cream produced on the premises is featured hand-packed or bulk-packed.

The new owners are Carmel Creamery, Inc. Purple is the highlight of the handsomely remodeled decor, utilizing a special paint imported from France.

The building adjacent to the Standard Service Station, has a Carmel history dating from the time that it was the show room of Ford Motor Cars, the only dealers of American automobiles ever in the area. Lewis Levinson, father of Howard Brunn of Carmel's "Entrepot," was the owner. Later the building housed both Bluet's and Konrad's Creameries. The signatures of all three previous owners were discovered when the outside of the building was being cleaned for repainting.

P.A. McCreery Co., L.E. Allaire, and George L. Tomlinson today announced the merger of their insurance agencies. The new firm will be known as P.A. McCreery, Allaire, Tomlinson & Co. The consolidation is able to write all lines of insurance, both domestic and foreign.



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WHERE CARMEL VALLEY ROAD
MEETS HWY 1

Merchants hit night hours at Carmel Plaza

CARMEL MERCHANTS made it clear to Steve Jacobs, project manager for the new Carmel Plaza development, they are opposed to night hours at the shops, in a meeting of the Carmel Business Association last Thursday.

"I think you will find the whole city of Carmel opposed to this," said Bill Jennings of the Import Fabric Shop. "Please don't do it."

Adn Gladys McCloud, of Gladys McCloud, Inc., reflected "It's too bad to have this thrust upon us."

Reminding the CBA and Jacobs that the small business which stands in

contradistinction to the large shopping center concept "is one of the things that's made Carmel charming," Mrs. McCloud said. "I choose to see it remain the way it is, rather than remain open at night."

Jacobs told the CBA that a one-year test project has been arranged at the suggestion of participating merchants for some kind of night hours at Carmel Plaza.

But it has not been decided what night hours will be arranged, and it is all subject to change, he said.

The two central questions which concerned developers of Carmel Plaza initially were adequate parking and

the effect of the addition of 70,000 square feet of shopping space on other Carmel businesses, Jacobs said.

"The impact on the community of additional businesses seemed very good," he said. "We found a lot of dollars in women's apparel were being spent outside the Peninsula; we thought this would have a good effect."

Jacobs said studies indicate many Monterey Peninsula shoppers go to San Francisco, Palo Alto, or San Jose for women's wear, and the thrust of the expanded Carmel Plaza would be to attract those customers to spend their shopping dollar here.

"We plan to be here a long time, and not to sell the plaza and leave the problems here," Jacobs said, referring again and again to himself and owner Geroge Bakar of San Francisco as desiring to be "good citizens."

The project is to include some 45 shops, anchored by an expanded I. Magnin store and a Joseph Magnin store.

Jacobs said there will be no all-day parking at Carmel Plaza, and attested that 105 transient parking spaces would be added to Carmel's total available parking slots.

The larger issue of parking in Carmel is in the hands of the merchants, who can decide whether or not they

want a parking assessment district to provide more parking, he told the CBA.

"It is the choice of the merchants whether they want a parking district," he said.

DEVELOPERS OF Carmel Plaza are looking at the possibility of a "small bus service to the mouth of the valley for employees" to help alleviate the parking shortage, he said.

Jacobs said the merchants coming into the plaza, many of whom are Carmel merchants desiring larger quarters, "felt they should all keep the same hours."

The projected weekday hours are 9 a.m. to 5:30 p.m., and from 10 a.m. or 11 a.m. to 5 p.m. Sundays.

"Most of the merchants were in favor of night hours; they couldn't agree on what night hours," he said.

He said Joseph Magnin will go along with the hours agreed upon by the merchants for the first year, and efforts are being made to get I. Magnin to cooperate, but "we can't tell them to do anything."

To Mrs. McCloud's challenge of the night hours proposal, Jacobs answered: "We're doing everything we can so it doesn't appear a shopping center deal."

After the one-year experiment with night hours, the Carmel Plaza merchants will have some "experience" on which to base a decision whether to continue them, he said.

The thrust of the Carmel Plaza expansion will be those customers who would frequent I. Magnin, plus those who might be attracted to specialty shops which might offer something not already available in Carmel, Jacobs said.

"Naturally, there will be the tourist dollar," he said. "The primary thrust is to change the habit patterns of the people here, to spend more money here, rather than in San Francisco and Stanford."

"And we're going to advertise in San Francisco to bring them here from there."

Under questioning about the proposed night hours, Jacobs said:

"As owners, we would be willing to forgo the nighttime hours, but the merchants want us to act as their spokesman, too. 'We're not enamored of nighttime hours, or of changing Carmel, either.'"

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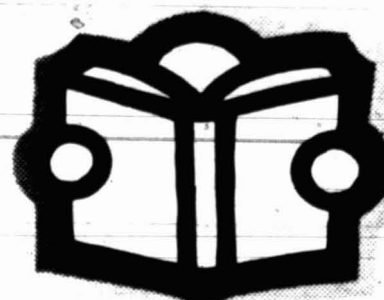
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IV 711

Glass beads of Monterey County

By DONALD M. HOWARD

Monterey County Archaeological Society

ARCHAEOLOGISTS WORKING in sites occupied after the arrival of Europeans in California frequently encounter glass beads. Describing these beads has proven to be frustrating for most archaeologists, involving the making of fine distinctions as to color, shape, and size.

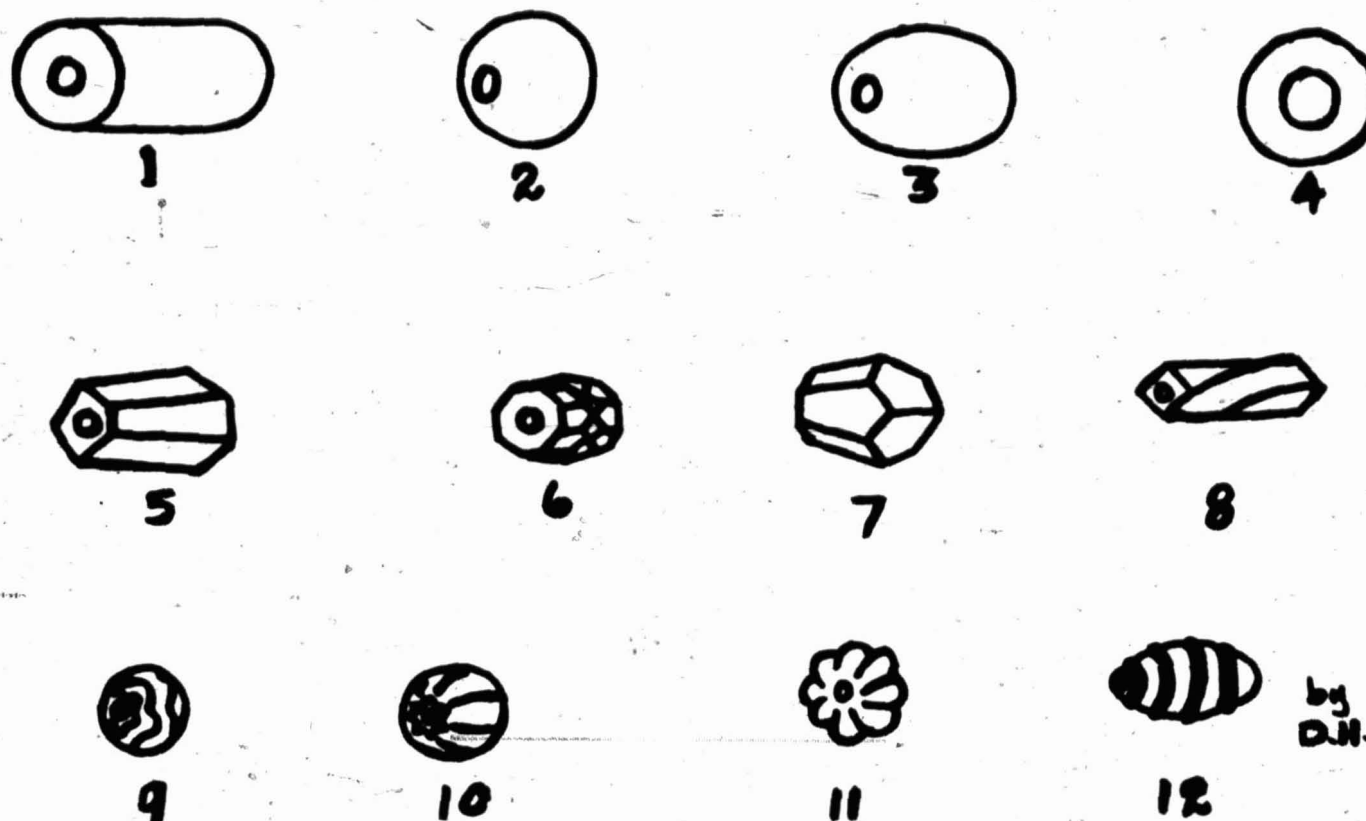
There have been, of course, terms by which the varieties of beads have been known and identified. Some of them have referred to physical characteristics such as "pound," "seed," and "tube." Others, named from sources are "macca," "coraline," and "rosetta." The use of such terms as "pony" and "Russian" are equally valueless. In the Old World, individual names of beads were often called by specific names, but these likewise have no classificatory use. Most present classifications are based upon the processes of manufacture and upon such physical characteristics as shape, size, and color.

Glass is a complicated substance made from silica, an alkali, a stabilizer and usually a coloring agent. In the molten state it is highly ductile, and, while cooling, can be manipulated into a vast variety of forms by using appropriate techniques. Beads may be made by two principle methods: by drawing out a bubble of molten or viscid glass into a long, slender tube, and by winding threads of molten glass around a wire which is later withdrawn.

The first method of manufacture requires the services of two men. The first man gathers a small amount of molten glass on the end of his blowing rod, and by blowing into the rod enlarges it to a bubble. The side opposite the blowpipe was attached to another iron rod, and the hollow ball was pulled to form a long hollow tube, known as a cane. The cane, after cooling, was broken into segments which constituted the beads.

The beads were either left with sharp edges or were reheated by tumbling in large barrels over a fire to round off the edges. To effect this shaping, a mixture of ground charcoal and fine sand is worked into the orifices of the beads, and the whole is then placed in a metal container and re-subjected to heat. In order to keep the beads from fusing together while in this heated condition, the container is constantly agitated on an eccentric axle. When cool, the beads are separated from the mixture, washed, and then agitated for a time in bags of bran to make a polished surface.

Wire beads are made one by one by winding a solid rod of glass around an iron rod. This rod has been covered with chalk or some other substance to facilitate the removal of the final product. The rod is heated on a flame generally fueled by whale oil, and at the same time a cane or solid rod of glass is heated and a thread started from it. This thread or strand of molten glass, which may be of any color, is wound around the wire until a bead of the desired size and shape is built up. Threads of different colors



THE VARIOUS shapes of cane or tubular beads found in Monterey County are illustrated by the above drawing. The top row shows 1) simple tube, 2) round, 3) oval, 4) doughnut, or "seed" beads. Numbers 5

through 7 in the middle row are faceted beads, while number 8 is a twisted bead. In the bottom row, the beads are: 9) wavy-lined, 10) melon, 11) cog-shaped, 12) spiral overlaid.

may be introduced to make multicolored beads; glass insets of various kinds, such as simple dots, rosettes, or flowers, may be set into the matrix while it is still soft. Such beads are often called supialume and are capable of almost infinite variation.

A third category of bead manufacture is mold beads. It seems safe to assume that this was accomplished in conjunction with the processes outlined for the making of cane and wound beads. It is not difficult to determine the mold bead because close examination will reveal a mold rim scar around its circumference.

It is sometimes difficult to determine the origin of beads by visual inspection. With a hand lens one can identify the tube beads because the fibres of glass are aganged side by side longitudinally. In the wire wound beads the fibres are arranged in helical fashion, round and round the specimen. Air bubbles are a decisive factor because in the tube beads the bubbles have been drawn out into long rice shaped structures, while the wound beads have globular or oval bubbles.

COLOR AND OPACITY are determined by the chemical additives used by the manufacturer. Metallic copper and cuprite produce various shades of red. It is possible to distinguish individual red particles in their transparent matrix when viewed microscopically, even though the beads may appear opaque. Blue-green beads which

Most glass beads found in Spanish California sites were made on the island of Murano near Venice, Italy. Other centers were Rouen, Amsterdam and Beyrouth. Some types can be assigned to particular manufacturers, but we know little about the marketing regions of the glass companies.

It appears that Spain and Portugal got their beads from Venice, and subsequently these were introduced into California by the Spanish explorers. Juan Rodriguez Cabrillo, Sebastian Vizcaino, and Portola in 1769 brought trade beads with them to exchange with the Indians.

The discovery of three glass trade beads in an Indian rockshelter in an isolated area near the Nacimiento River are thought to date from the Portola expedition because they were identified by an expert as predating 1800. Between 1770 and about 1835 millions of trade beads were exchanged with the local Indians for other pelts, hides and tallow, and various food items.

The paucity of bead types at the original Monterey Presidio site may indicate that trade beads were not universally used by the Spanish to barter. However, at the rancharia sites of Missions Carmel and San Antonio, a wealth of bead typologies are found. Although glass beads can be generally pin-pointed as to manufacture source, they are poor time markers in California because of the time lapse involved in the shipping from Italian ports. In fact, many of the trade beads introduced by Lewis and Clark around 1803 would have been brought into California perhaps 30 years earlier.

Many of the Northwest areas of America saw the introduction of glass beads via the Hudson's Bay Company which was interested in fur trading with the Indians, and many of the so-called Russian trade beads were introduced at this time which were faceted-greenish beads of felsite.

Beads have persisted as one of the most popular methods of personal adornment to the present day, and it is no wonder the stone age Indians of Monterey County were fascinated by the myriad colors presented them.



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Smoked Hams Pieces For Baking—Lb. 94¢

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Chuck Steaks

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Clorox Bleach	Liquid—Gallon	59¢
Dow Oven Cleaner	Aerosol—8 oz. 300 Sq. Ft. (Kitchen Craft Wrap—200 Sq. Ft. 45¢)	79¢
Handi Wrap	Ziploc Bags	87¢
Ziploc Bags	Gallon Capacity—20 Count	53¢
Trash Can Liner	Kitchen Craft—10 Count	65¢

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Safeway Coffee	Pre-ground—2 lb. Bag	\$1.55
Instant Coffee	Safeway—10 oz. (Edwards Freeze Dried 4 oz. 40¢)	\$1.12
SW Coffee	100% Colombian—1 lb.	\$1.05
Edwards Coffee	All Grinds—3 lb. 2 lb. (1 lb. 75¢)	\$2.53
Edwards Coffee	2 lb. (1 lb. 75¢)	\$1.69
Hills Bros. Coffee	2 lb. (1 lb. \$1.04)	\$1.87

Kitchen Craft Aluminum Foil
25 Square Feet
4 for \$1

Cheerios
Cereal 15-oz. Package
65¢

Nectarines
Calif. Grown Large Size
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Cream Cheese Cheez-It Crackers Pickle Chips

Kraft Philadelphia—8 oz.	39¢
Sunshine—16 oz.	49¢
Zippy, Hamburger Dills—16 oz.	45¢

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Tanning Butter	Coppertone—1 1/2 lb. 8 oz.	82¢
Dial Shampoo	7-oz.	53¢
Dial Dry Powder	Antiperspirant—8 oz. Dial Antiperspirant Scented or Unscented—4 oz. Guaranteed Quality 200 Count	\$1.13
Deodorant		73¢
Safeway Aspirin		35¢

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Regal Select	Light Beer 5 1/2 oz. Cans	\$1.09
Mt. Rhine Wine	Almaden—5th (1/2 Gallon \$2.18)	\$1.59
Paul Masson Burgundy Wine	5th	\$1.89
Vin Rose Wine	La Mesa—1/2 Gallon Coldbrook—3/4 (Beverage—3/4 99¢)	\$1.45
Blended Whiskey		\$3.29
St. Elmo Rum	White or Gold for Summer Beverages—5th	\$3.69

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Cragmont All Flavors Regular or Diet 12-oz.
9¢



Cascade Dishwasher Detergent

50-oz. **99¢**



Brown Derby Beer

12-oz. Cans **6 Pack 95¢**

FROM THE DAIRY CASE

Lucerne Yogurt	Choice of Flavors—8 oz.	23¢
Gelatin Salads	Lucerne, All Varieties—15 oz.	37¢
Sour Cream	Lucerne, Good So Many Ways—16 oz.	57¢
Single Wrap Cheese	Kraft, American—12 oz. (Safeway 87¢)	91¢
Natural Swiss	Kraft, Sliced—8 oz.	69¢
Cracker Barrel	Kraft, Extra Sharp Sliced Cheese—10 oz. Scented or Unscented—4 oz. (Chiffon—Two 1/2 lb. Tubs 49¢)	\$1.05
Soft Margarine	Empress—1 lb.	43¢
Borden Margarine	Danish Flavored—1 lb.	43¢
Large Eggs	Cream O'The Crop, Grade AA—Dozen (Medium—Dozen 87¢)	64¢

HOME & FAMILY NEEDS

Minced Clams	Sea Trader—8 oz.	40¢
Milani Dressing	1890 French—8 oz.	47¢
Green Giant	Niblets Corn (7 oz. 19¢)—12 oz. (Sweet Peas—17 oz. 27¢)	24¢
Pillsbury Food Sticks	4.875-oz.	59¢
100% Wheat Bread	Sylvark—1 lb. (Butter Bread—1 lb. 36¢)	34¢
Seven Grain Bread	No Artificial Preservatives Added—1 1/2 lb.	59¢
Wesson Oil	For Cooking or Salads—24 oz. Deluxe Braided in Butter—2 1/2 oz.	57¢
Sliced Mushrooms		38¢
Mushroom Sauce	Riviera—7 1/2 oz.	17¢



Cranapple Drink

Ocean Spray 32-oz.

49¢

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Yellow Onions	U.S. No. 1, Medium Size 3 lb. Bag	49¢
Honeydew Melons	A Breakfast Treat—Lb.	19¢
Corn-on-the-Cob	California Grown 3 Ears	39¢
Collard Greens	Large Fresh Bunches or Green Onions Add Zest to Your Salads	5 for \$1.00
Radishes	2 bunches	29¢
Sunkist Lemons	Large Size, Plenty of Juice	3 for 39¢
Mustard Greens	A Vegetable Change 5 bunches	\$1.00

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Our Own Brands Save You More

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Vegetables	Bel-air Cut Corn, Pear, Leaf or Chopped Spinach, Frozen, Regular Package	5 for \$1
Nu-made Mayonnaise	32-oz. Jar	59¢
Paper Towels	Truly Fine, Regular or Decorated—175 Sheets	4 for \$1
Detergent	White Magic—49-oz. Package	59¢
Deodorant Soap	Truly Fine, Bath Bar—5-oz.	15¢

Items and prices in this ad are available from July 11, thru July 17, at the Safeway Stores listed below.
(L) These Safeway Stores have liquor licenses (L) Mid-Valley Center, Carmel Valley Road
(B) In store bake shop at the store (L) (B) Carmel Center, Rio Road and Hwy. 1



DISCOUNT with a DIFFERENCE



SAFeway

Price freeze means business as usual

IF THERE ARE those in the nation that seem concerned about the price freeze imposed by President Nixon, the merchants of Carmel don't count among them.

"The whole thing's a big farce," commented Merv Sutton of the Nielsen Bros. Market on Dolores between 7th and 8th. "I do 90 per cent home delivery so I haven't felt it that much."

It seems most merchants in Carmel are in a position where a short price freeze

doesn't affect them. For some businesses the reason is the constant demand for their products, and in others it is the non-fluctuation of their prices in general.

This is the case at the Nielsen Bros. Market and at Thrift Food Store on San Carlos near 6th where prices haven't changed and neither has business according to owners of both stores.

A representative from the San Jose office of the Internal Revenue Service

described the price freeze as forcing merchants to charge whatever price at which they sold the highest 10 per cent of their items during the period of June 1-8.

"In other words, if you sold 1,000 widgets during that period and 100 were sold at \$5 and the rest were sold at \$4, you could charge \$5," explained the spokesman.

The program started June 13 and was expected to last no longer than 60 days. There is a possibility that the freeze

could terminate at the end of this month, according to the IRS spokesman, and the President has expressed hope for a "short" freeze.

Confusion among merchants has been a bit of a problem also. The only way merchants have been notified is by radio and television broadcasts, and not by any official directions from the government.

"I was confused about Phase 1, Phase 2, Phase 3 and Phase 4," said Sutton.

Satoru Yoshizato of the Tokyo Gift Shop on Lincoln and David Hunter of the Viking Sails Interiors on 5th near San Carlos were in the dark concerning their merchandise and its relation to the price freeze. Both shops deal mainly in imported items.

"I haven't thought about it that much, I suppose it does," said Hunter in reference to the effect on his business. Both shops will be exempt from the freeze and

both are examples of Carmel shops with merchandise that doesn't fluctuate that much in price.

IN THE LIQUOR business, according to Nelson Foreman of Carmel Vintage Shoppe on Dolores between Ocean and 7th, the price freeze has had little effect.

"Certain brands will go on sale for a month and other prices will fluctuate," said Foreman. "Prices change every month but it all averages out. I've been in the liquor business for 14 years and it just keeps going and going."

With the advent of the gas shortage and now the price freeze, service stations find themselves in a unique predicament which is brought on more by "shortage" than "freeze."

"The price on our gas has been raised very little as a result of the gas shortage," said Harry Gien of Carmel Mobil Service on San Carlos and 7th. "We sell all the gas we have at the price we're set at now."

Carmel Chevron on Ocean and San Carlos has not undergone a price increase as a result of the shortage and their gas allocations are being sold.

David Hughes of The Cinderella Shop on Ocean, west of Dolores mentioned, "This price freeze is being treated with as much apathy as the last one, at least in the apparel industry."

Neither Hughes' business of Jack Graham's House of Lyn in the Carmel Rancho Center has been affected by the price freeze.

The motel and hotel industry is not affected either. According to Dick Sowell of the Carmel Town House Lodge, the rates don't change throughout the month of July anyway. The Carmel Sands on San Carlos and 5th reports that their rates are the same year-round.

Chiropractic claims

Claims for payment for chiropractic treatment are now covered by Medicare, under a new law which went into effect July 1.

Many members of the Monterey Bay Chiropractic Society have attended seminars in the past two weeks to learn how to process Medicare claims.

Information about this new coverage may be obtained from any office of the Society, Security Administration, from any member-doctor of the CCA, or by calling collect to the CCA office in Sacramento, 916-443-6601.

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Color photos of seaweed displayed

Close-up color photography of seaweeds by Bernard Blake is the special exhibition for July at the Pacific Grove Museum of Natural History.

In this small exhibition of eight enlarged prints, the photographer explores the beauty of the commonplace

seaweeds which may be easily found along the beaches of the Monterey Peninsula area.

However, a further step is taken. Through close-up photography the viewer experiences exquisite color and form which is easily overlooked by the untrained

eye.

Bernard Blake of San Francisco has studied photography at the University of California. He considers himself as mainly self taught, specializing in close-up photography of the natural subjects often overlooked by the casual

observer. "things like weeds of the land and weeds of the sea."

Of his own work, Blake says, "I agree with the Japanese poet Shiki who in advice to beginning Haiku writers said: 'Remember perspective. Large things are large, but small things are also large when seen close-up.' My effort is to see and then welcome the viewer into this world."

The exhibition will remain on view through July. The museum is located at the corner of Forest and Central Avenues in Pacific Grove.

Hours are 10 a.m. through 5 p.m. daily except Monday. Admission is free.

Carmel Art Galleries

1 richard danskin GALLERIES

Featuring the realistic California Rural Scenes of richard danskin.

Open Daily 10:30-5:30
Dolores just South of Ocean
P.O. Box 3598, Carmel
624-0222

2 EMILE NORMAN GALLERY

Mission between 5th & 6th
10:00-5:00 daily including Sundays
Telephone 624-1434
An ever-changing exhibit of the most recent work of this great artist is shown here exclusively.

3 DOOLEY GALLERY HELEN B. DOOLEY Contemporary Painter

Enamels, woodcuts, etchings.
Early American paintings.
San Carlos betw. 5th & 6th
Thru The Mall
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4 HAROLD SHELTON STUDIO GALLERY The Peninsula's better Seascapes and Landscapes

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San Carlos bet. 5th & 6th In The Mall
624-8880

6 MATRIX II Su Vecino Court, upper level; Dolores betw. 5th & 6th. 10-5 everyday exc. Mon. & Tues. Original metal sculpture by Douglas Purdy

7 ZANTMAN ART GALLERIES 2 LOCATIONS: 6th Ave. near Mission St. 6th Ave. near San Carlos

Now presenting a one-man show by contemporary American artist, Gerald Stinski. Everyone welcome at both galleries which feature conservative contemporary art from Europe and America. Consider our small paintings for gifts or to add to your own collection.

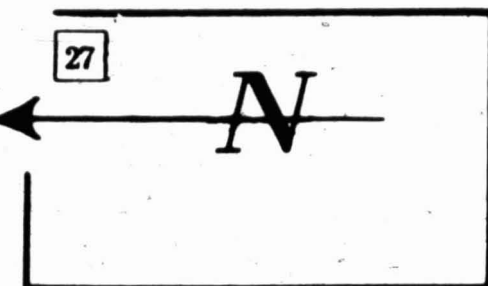
8 CASA DOLORES GALLERY Dolores & 7th Fine Paintings by Well-Known Artists

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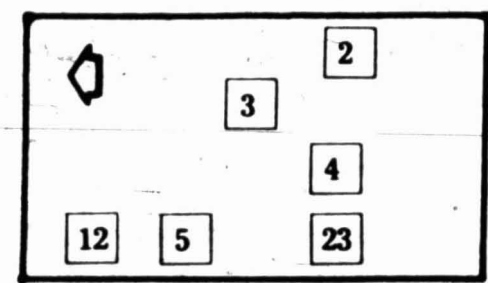
9 JAMES PETER COST GALLERY Dolores bet. 5th & 6th

Hours: 11 to 5 p.m. Closed Sundays. Phone: 624-2163. One door south of the Carmel Art Association.

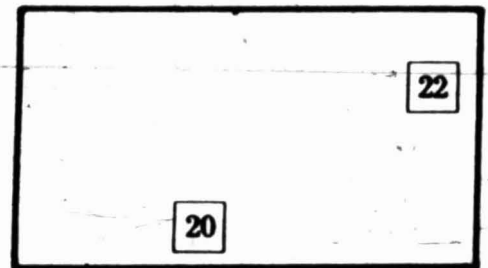
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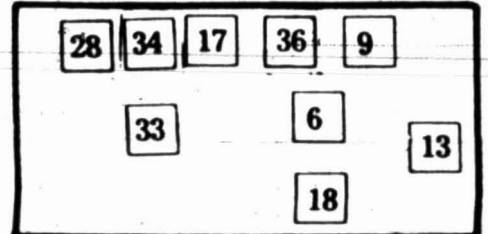
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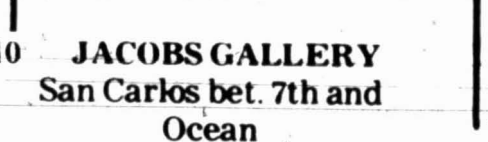
SAN CARLOS



DOLORES



LINCOLN



10 JACOBS GALLERY
San Carlos bet. 7th and Ocean
Open Daily 10-5:30
Exclusively Ralph Jacobs of Carmel. Very versatile as contemporary - traditional - impressionist. Phone 624-5955.

11 GALERIE DE TOURS and (2 locations) Ocean at Lincoln 6th & San Carlos

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Hours 10:30 a.m. - 5 p.m.

12 LUCIANO ANTIQUES San Carlos & 5th

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13 ROSEMARY MINER'S GALLERY AMERICANA

Rosemary Miner, Bruce Glen, Ray Swanson, Andre Gisson, Larry Toschik, Jack Laycox, Andrew Kozak, Russ Shears, and another score of superb contemporary American Artists. Visit our newly expanded gallery located corner of Lincoln St. and Sixth Avenue. Just north of the famous Pine Inn. Phone 624-5071. Open 7 days 11:00 to 5:00. Strollers note our exciting street level display windows lighted 24 hours a day for your strolling pleasure.

These Carmel Galleries cordially invite you to see their exhibits by outstanding artists

15 GALERIE DE FRANCE
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16 THE CROSSROADS
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Contemporary. A NEW GALLERY FOR Carmel, featuring European impressionist art. Also fine antiques and art objects. An unusually distinctive collection.

17 CARMEL ART ASSOCIATION
Carmel's oldest and only artist owned, artist operated gallery. New work by well known members exhibited monthly. Between 5th & 6th on Dolores Street. 624-6176.

18 D. LOGAN HILL Fine Art Gallery
Su Vecino Court
Lincoln between 5th & 6th
Seascapes-Landscapes and Figures on Silk
Trompe l'oeil Paintings of 17th Century Antique Silver and Cutglass and Sculptures

19 VILLAGE ARTISTRY
Dolores, south of Ocean
Hours: 10 to 5:30 Daily
11 to 4 Sunday. 624-3448
Featuring the works of local artists and craftsmen.

20 FIRESIDE GALLERY
Between 5th & 6th on Dolores St., Pantiles Court - 624-1416. Featuring American and European Artists, including oils, watercolors, sculpture, ceramics, fused-glass, Oriental Art.

21 HELEN BARKER GALLERY
6th Ave. between Lincoln and Monte Verde in the Pine Inn block
Featuring fine paintings by Helen Barker showing her versatility in subject matter in the media of oil, acrylic and watercolor. Also showing the works of other well known painters and sculptors. Open daily 11 to 5 p.m. 624-6712 or 624-4642.

23 THE RON GRAUER GALLERY
San Carlos between 5th and 6th on the mall.

25 FRIENDS OF PHOTOGRAPHY
One of the nation's most distinguished fine art photography galleries. Sunset Center, San Carlos at 9th. Daily 1-5 P.M. Closed Monday.

26 JACK LAYCOX GALLERIES
Impressionistic Paintings. Lincoln Street Near 7th. Carmel 624-6274

27 FORGE IN THE FOREST
A work shop gallery. Metal sculpture by Donald Buby. Junipero and 5th.

28 ARTISTS HABITAT
Dolores and 5th, upstairs across from Post Office
The finest art material store in Carmel combined with a gallery showing Vera Gee's impressionist art.

29 THE LANGFORD GALLERY
San Carlos between 7th & Ocean
Phone 624-0820
Seascapes & Landscapes
Oils by Don Langford.
Water Colors & Sketches by Jake Lee.

30 THE CONNOISSEUR GALLERY
featuring three centuries of fine art. Oil paintings, water colors, engravings, lithographs, collages and sculpture by internationally known artists of the past and present. In the Court of the Fountains, Mission at 7th, Phone 624-9788.

32 GARCIA GALLERY, INC.
A continuous and exclusive one-man show of paintings by Danny Garcia. The artist is a contemporary American impressionist with a growing reputation in the U.S.A. and abroad.

Sixth and Dolores, Carmel
Open Daily
10:00-5:00
P.O. Box 623, Phone 624-8338

33 SKAALGAARD'S SQUARE-RIGGER ART GALLERY
Los Cortez Bldg., Dolores at 5th. Est. 1966. Open daily 10:30 to 5:00. P.O. Box 6611, Carmel. Tel. 624-5979.
Historical Sailing Ships in oils by Hans Skalgard, International Academy Artist.

34 THE MASTERS GALLERY
Del Dono Ct. 5th & Dolores
Phone 625-1511
Featuring well-known artists new to Carmel: Vaughn Shoemaker, Ralph Love, R. Brownell McGrew, Thornton Utz.
Hours 10 to 5, Sun. 1-5

35 DON MORRILL GALLERY
Court of the Golden Eagle, Lincoln between Ocean & 7th.
Ferro Paintings and Fine Art
Hours 10:30 to 5:00
Closed Saturdays
Phone 625-1447

36 HERITAGE ANTIQUES
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Prints, Etchings, Wood Carvings, and Bronzes personally selected in England and Europe.

Wildflower slide show

Next Wednesday, July 18 at 2:30 p.m. Ed Siefert will present slides taken this spring of the magnificent and colorful wildflowers of Monterey and San Benito Counties.

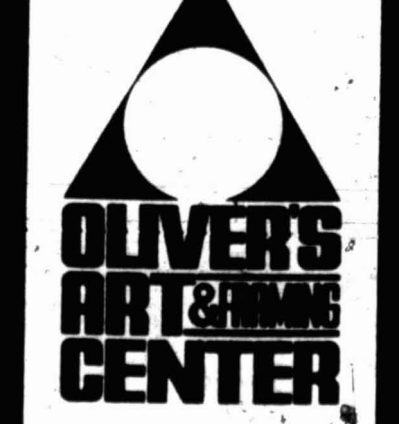
These flowers grew in mass profusion due to the generous rains of the past spring and winter. Siefert has captured the beauty of this display with his camera. Siefert has been photographing since the age of nine when he first earned his own camera. He still has the first print he ever took. Siefert also plans to show slides of house plants.

The program will be held at the Church of the Wayfarer. Mrs. John Robotti will be there at 2 p.m. before the program to register any voters residing in Carmel who have not already registered.

Tea will be served at Town House following the program.



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Teague exhibits at Perry House

Award winning artist Donald Teague of Carmel has a continuous exhibit of his works at the Perry House Gallery of Fine Arts in Monterey.

Located at 201 Van Buren St., the Perry House was originally built by Por-

tuguese whaling captain Manuel Perry in 1860. During the summer of 1959, he traveled to Europe with his family. He was enraptured by what he saw and has subsequently returned 43 times.

In addition, he has made trips to Scandinavia, the Near and Far East, North

Also, he won awards from the National Academy in 1932, '47, '49, '52, '59, '65, '69, and '72.

In 1972 and '73 he won the Cowboy Artists' of America gold medal. He received the silver medal in 1971.

Also in 1973, he received the gold medal from the National Academy of Western Art.

This is only a small portion of the large number of awards Teague has received, yet it is indicative of the diversity of his talent.

art and artists



"ROMAN BRIDGE in Spain" is one of Donald Teague's watercolors currently on display at the Perry House Gallery in Monterey. Teague, who lives and paints in Carmel, has a continuous exhibit at the

gallery. During the past 38 years, he has illustrated stories for several national publications and has won numerous awards for his realistic renderings of American frontier and international scenes.

Old and new paintings featured

A provocative presentation by the artist members of the Carmel Art Association this month features a collection of old and new paintings.

The new are making their first appearance for this exhibit, the old having been seen in previous shows.

Of particular interest among the old is one of purse seiners by Patricia Cunningham, part of a series which ultimately led to her

successful studies of fishing boats in the Greek Islands.

In contrast to this marine study is a lovely rendering of golden California hills, part of a series of Ardoth Terrill's local landscapes. Mary Beach and Jane Buffington submit two previously enjoyed collages. Garlon Lim, as part of his San Francisco series, presents a dramatic view of Coit Tower, while Edith Dinkin gives a splash of glowing color with her abstract in hot pink.

Alternative Directions show

Alternative Directions, the women's art group at Sunset Cultural Center of Carmel, has announced that their studio will be open to the public during the Bach Festival July 16 to 29, from 2 p.m. to 5 p.m. daily.

The studio, located in room 12 on the Mission St. side of Sunset Center, is not a sales gallery, but a meeting place-workshop and showroom.

According to a spokeswoman: "We are not an elite group of artists, nor a womens lib cell, but a small group of women at various stages in our art. Some have won acclaim locally - some further afield - and some are just beginning to realize their creative potential.

"Each, however is serious about her need to grow in an alternative direction,

meaning away from what we feel to be the male-dominated and gallery-oriented art trends of today and into a purer expression of our own."

Media employed by the various members include painting, drawing, weaving, garment design, jewelry, and sculpture of stoneware, baker's clay, and papier mache.

The committee members in charge of selecting and hanging the current show are: Carolyn Bishop, Claudia Bibber, Charlotte Broudy, Georgia Grothe, Paula Schaller, and Ilene Tuttle.


Richard Robertson returns to the Association with a totally new approach to his work in "Yellow & Blue" an extremely large abstract canvas of warm, shimmering space.

Others contributing to the new are: Gerry Wasserman, Jack Bevier, Isabel Tavernetti, S.C. Yuan, Reed Farrington, Dorothy Bigger, Walter Georis, Robert Davey, Ellwood Graham, Nancy Johnson, Eugene Towne, Howard Bradford, Helen Dooley, Jeanne Bellmer, John Boit Morse, Barclay Ferguson, John La Pierre, Doris Baker, Van Megert, Leo Braico, Marilyn Brown, and Gene Elmore.

For many years Teague illustrated stories for national magazines such as the Saturday Evening Post, McCall's, Collier's, Woman's Home Companion, Redbook and American.

Usually his theme was that of costume and outdoor scenes. In these he integrated the experiences he gained on his many world travels.

After his marriage to Verna Timmins in 1938, he moved to California where numerous of his commissions were of Western scenes with cowboys, horses and general frontier life.



One-man show by
Gerald Stinski,
American artist

ZANTMAN

Art Galleries Inc.

NOW 2 LOCATIONS IN CARMEL

6TH AVE. AT MISSION • 6TH AVE. AT SAN CARLOS

and South Africa and Indonesia.

His list of national art awards include: the American Watercolor Society in 1953, '57, '61, '62, '64, '66, '67, '68, '69, and '71. These were bronze, silver or gold awards. He was the first artist to win the gold medal twice.


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Stinski opening draws large crowd

By BETSY AULIK

The small, realistic, still - life paintings of Gerald Stinski drew more than 100 art viewers to the artist's exhibit opening in the Zantman Gallery Saturday.

Excelling in his realistic portrayal of fruits and vegetables, Stinski was greeted by many of the owners of his paintings, and all the guests seemed eager

to discuss with Stinski his "magic realism."

The recent paintings on exhibit display Stinski's characteristically flawless, smooth and exact style. Working with fine oil on masonite, Stinski is not satisfied with a painting until there are no visible brush strokes.

Stinski explains that he often chooses fruits and vegetables for his paintings

because these are more alive than most other still - life subjects.

"There are so many different textures and colors in the various fruits and vegetables," he states.

One painting on exhibit, "Butterfly on Shell" is only 6½ by 5 inches. It is a still - life of a beautifully shadowed egg with a cracked eggshell balancing on top of it. A royal blue

butterfly is perched on the tip.

A larger painting, 8 by 11 inches, is entitled "A Quiet Day" displays two bananas posed on a ledge, one half - peeled, next to a small bouquet of daisies with a blue clouded sky background.

Stinski's still - life backgrounds are very often simply space, rather than a backdrop of cloth. One painting of a lime displays a whole lime, a halved lime, and a slice of a lime, each erect on a smooth surface with a pure brown background.

After seeing an exhibit of Stinski's small, realistic paintings, it is surprising to recall that the artist's first one man show was an exhibit of large, loosely painted abstracts and semi-abstracts.

The transformation took years of intense experimentation. Stinski now wants his small paintings to be "unobstructive and quiet moments hanging on the wall, giving visual and spiritual pleasure without heeding a written text as to their validity."

He states: "I want my painting to be harmonious with even the largest and most dramatic abstract painting in any collection, presenting beauty and satisfaction in an uncomplicated and soul - satisfying manner."

Gerald Stinski's "magic realism" was inspired by the works of the old Dutch

masters. His accomplished technique was acknowledged by a Dutch gallery owner who saw Stinski's work and was so impressed that he arranged a show for Stinski in Amsterdam. This exhibit has been scheduled for December, 1973.

Stinski, who feels that his work is very traditional, remarks, "Amsterdam will be quite a challenge because it is very much geared to still - life realism."

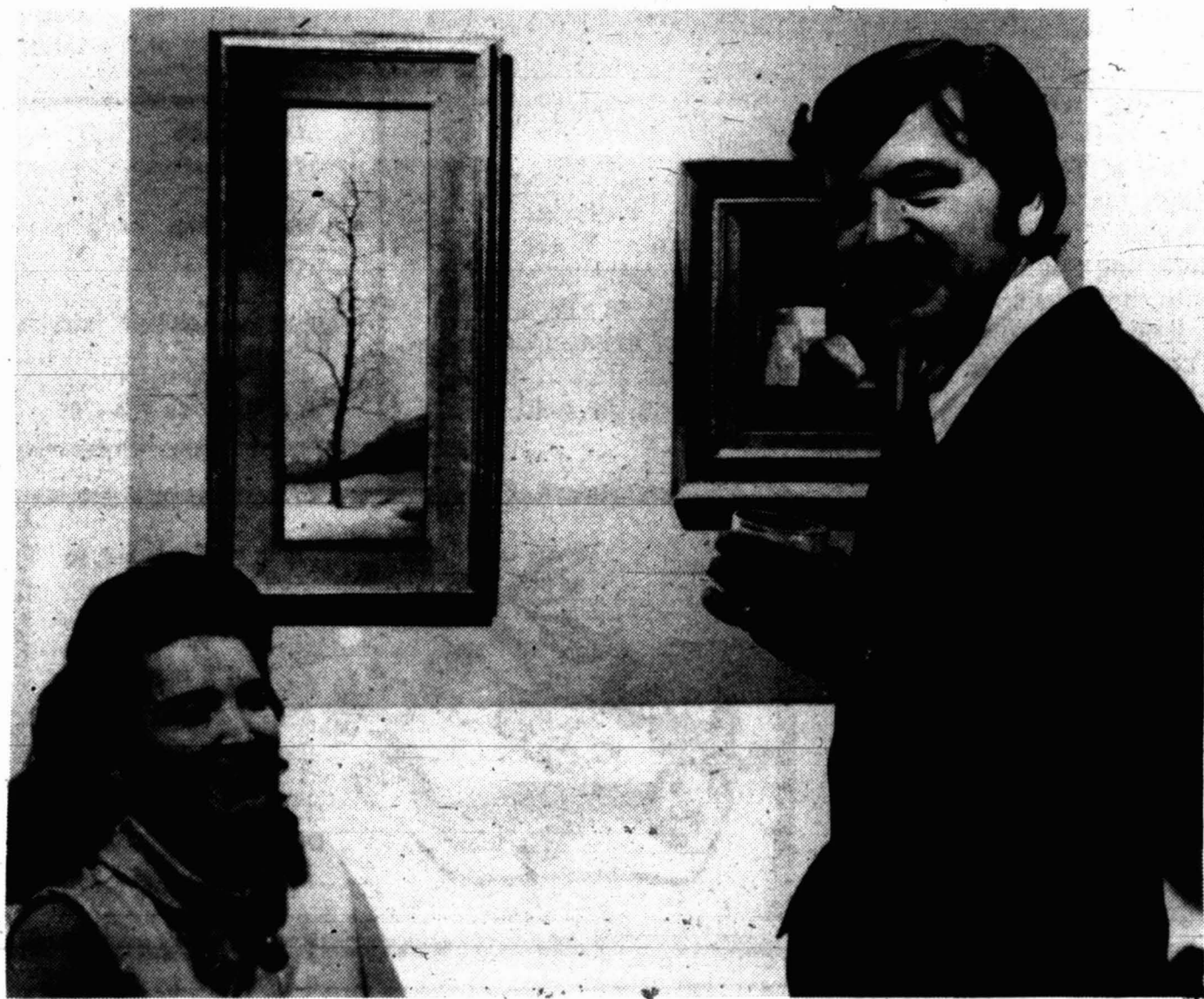
Stinski has an interesting background. Born in Wisconsin, in 1929, Stinski never dreamed of becoming an artist. His goal was to become a priest and at the age of 18 he entered a monastery. After a number of years he decided that this, after all, was not the life he

sought. He left the monastery and joined the Navy.

In the Navy he became a draftsman, which brought the realization that he could draw very well. His interest in art awakened and he went to work as a package designer, studying art and painting at night.

Many of the 47 paintings on exhibit were already sold and many of the owners were present.

Enjoying cocktails and hors d'oeuvres at the Stinski opening at the Zantman Gallery included Mr. and Mrs. John Hawkins, of Carmel, Dr. and Mrs. C.H. Blackstone of Pebble Beach, Mr. and Mrs. Gus Pollack of Pebble Beach.



GERALD STINSKI discusses his paintings with Mrs. Al Platsko of Pebble Beach. Mrs. Platsko, seated beneath the

Stinski painting she recently bought, was one of the guests present at the artist's exhibit opening at the Zantman Gallery.

art and artists

Swanson has one-man show

Ray Swanson, winner of numerous awards, presents his third one-man show this month at Gallery Americana in Carmel.

Swanson's most recent award was the Gold Medal of the Franklin Mint Gallery of American Art, which also named him one of 10 of the nation's most outstanding contemporary painters of the West.

Though a versatile artist, Swanson enjoys a mastery of

painting the American Indian. His deep and abiding interest in the proud, sensitive people is reflected by the warmth with which he depicts them on canvas.

Swanson often says the development of rapport with his subjects is nearly as important as the painting itself. His interest in the American Indian is strong: last year he and his wife Beverly adopted a year-old Cherokee boy.



RAY SWANSON



ONE MAN SHOW JULY 14, 1973

YOU ARE INVITED TO MEET THE ARTIST AT HIS
RECEPTION ON SATURDAY, JULY 14, 4:00 TO 8:00 P.M.

Staging, acting superb in 'Richard III'

By ELLEN KESTER

"Richard III," the first of the two productions in the Forest Theatre repertory this summer, opens with pageantry and color as the ailing Edward IV, his wife, pages, and retinue come on the stage.

It is obvious from this initial appearance that the director, Charles Thomas,

coach Barbara West for their handling of the language challenge. The theme of retributive justice and the mechanical necessity inherent in the historic events, are paralleled in the language patterns.

The stiffly formal manipulation of echoing phrase and sequence of words within the scenes was well done by Donald Ross

Ross presented mostly the comic arch - villain interpretation, the "poisonous hunch - backed toad" as Margaret calls him. David Hughes, as Richard's main lieutenant - in - evil, demonstrates an excellent stage voice but the selfish motives of Buckingham seemed somewhat obliterated by an obvious obedience to Richard.

Both Ross and Hughes furnish humor in the comical climax of the play in Act III, scene VII. Buckingham brings the citizens of London and the mayor, played very colorfully by James Goffard, to the point of offering the crown to Richard, and of begging Richard to take it. Especially delightful is the comical reversal when Richard's protestations are too convincing, and the mayor and the citizens begin to leave. The scene and the play reach the turning point when Buckingham in his obsequious fashion salutes Richard: "Long live King Richard, England's worthy King!" and the crowd (not quite as many actors here as needed) answers "Amen."

The various young people in this production were all good; perhaps the most definite characterization was achieved by David Shefik, playing Edward, Prince of Wales.

The numerous male parts all reflect good casting; notable among these is the role of Catesby played by Franck Favallora. He is in - and - out during the whole play and was consistent in his interpretation of the loyal servant. Richard Stember, playing Lord Stanley achieves a good characterization in a minor but crucial role - especially in Act V, when he lends his assistance to Richmond.

Another brief role is that of Tyrrel. Brink Harrison demonstrates finesse in this minor part, as he does as one of the various messengers: Pat Kercheval and Adam Lembeck join him in these roles, doing equally convincing portrayals.

Commendation should be given also to the staging of the battle scene at the end. The sounds off - stage, then the action on - stage, concluded with the capitulation

of Richard III off, and the epilogue and crowning of Richmond on stage, provide the swiftness and victory which bring this potentially - over - long play to a proper ending.

There was some lack of credulity opening night as the battle came to an end. To this reviewer, this is tied in with a lack of tension or uncertainty throughout the play. And this tone is inherent in the complex role of Richard.

Ross presents the jocular anti - hero ably, the one visible to the audience; that is, the character who is

pulling the wool over the eyes of those whom he dissembles. However, there is a hardness, a calculating pathological "actor" who is missing in Ross's interpretation.

Ross seems too human and his attitude toward the audience and to the characters on the stage is too consistent. His interpretation emphasizes the comical elements in the deformed son and clown seeking to revenge his undesirable physical attributes. If the characterization also portrayed the more universal hypocrite,

the epitome of deception, the whole production would be pervaded with the paradox and ambivalence - which gives it tragic coloring.

Queen Margaret's curse hangs over everyone, and tension and uncertainty should accompany each of Richard's acts since his victims are only a little less malevolent and guilty than he. It is a royal game: the plot indicates this and the language reinforces it.

Although Richard is totally unscrupulous, we must continually be stimulated to marvel at, not to expect it

diversions

the technical director, William Lewis, and the costume designer, Virginia Worsham, have all given scholarly attention to the special elements, such as flags and heraldry.

The superb set is dominated by the palace and this is adroitly moved only in Act V, scene II, at the appearance of Richmond and the succeeding capitulation of Richard III on the Bosworth battle field. The staging of Richard's and Richmond's opposing camps, and the contrapuntal effect of the ghosts' prophecies were enhanced by the lighting techniques of Alan Brenner, assistant to Lewis.

The blocking and the staging was dramatic and efficient throughout. The use of the apron - platform on stage - right for Clarence's prison scene and the use of the far left for Hastings' house provided a swift sequence of action in this multi - scened play of Shakespeare's.

Interesting, also, in Clarence's nightmare scene with the cell keeper, was the lighting. Ramon Wilson's timing and interpretation meaningfully conveyed this pivotal and often underestimated dream - speech. In his dream, he wakes to the "kingdom of perpetual night." Shakespeare is foreshadowing the ensuing events of Richard's pathological cruelty.

Juxtaposed with this is the immediate arrival of the murderers. Charles Wold and Adam Lembeck serve Shakespeare well in providing the comic coloring to this tragedy.

Commendation can be given to the cast and their

and Barbara Shuler in the wooing scene, for example, and in the scenes of lamentations in which the three queens have speech - after - speech of this echoing pattern. Barbara Shuler as Lady Anne was believable in her grieving for the loss of her husband and in the following scene of seduction by Richard.

Betty Fowlston, in the role of the mad Queen Margaret, exhibited her sound theatrical background and gave the role the projection and biting rhetoric which keeps her curse ever in mind. Finally, in Act IV, scene IV, with her speech including the line, "I am hungry for revenge," she has evoked Queen Elizabeth's jealousy of her ability to curse.

Loel Shuler, playing Queen Elizabeth, was consistently good throughout, but she was particularly convincing in the wooing scene with Richard. Their handling of the formal language pattern reinforced the path of vengeance of the plot, but also projected overtones of the uncertainty necessary for the tragedy.

Ruth McElroy as the Duchess of York, Richard's most unfortunate mother, depicted a dignified sorrowful woman, whose cursing of her own son taps the innermost tragedy of the conscience - free drive for power which is Richard's only fascination.

The role of Richard III, itself, played admirably by Donald Ross, is a gem in male theatrical repertory.



EXCHANGING ANGRY words during opening night of "Richard III" are Margaret, (left), played by Betty Fowlston, and Richard III (far right), played by Jeff Hudelson. (George T.C. Smith photo).

(left, rear), played by David Hughes, and (from left) Stanley, played by Richard Stember; and Hastings, played by Jeff Hudelson. (George T.C. Smith photo).

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HINDU DANCES will be performed, free of charge to the general public, at 2 p.m. Sunday at the Forest Theater by Ishvani and

her troupe as part of the summer afternoon series sponsored by Sunset Cultural Center.

Ishvani troupe brings Hindu dances

This Sunday (July 15) at the Forest Theater free afternoon concert, the performing artist will be Ishvani with her troupe of Hindu dancers. The traditional Sunday performances are free and all are welcome to attend. Performance time is 2 p.m.

In the ancient Indian family tradition, Ishvani was given in marriage as a girl-child to a man stranger. Her independence of spirit broke forth in early divorce, unheard of in her background, and her family sent her abroad to England to finish her education.

Even as the great American dancers, Martha Graham and Agnes de Mille,

Ishvani's early love of the dance was discouraged by her family. They felt the stage was no place for a lady and would have preferred to have her study medicine in the footsteps of the male members of her clan.

Born in Bombay of a high caste Hindu family of several generations of doctors, Ishvani's youth was steeped in ancient Indian tradition, yet closely identified with the leadership of her country's struggle for progress in the liberation of its people. Her father was Mahatma Gandhi's personal physician. Her older sister today is India's First Lady of Literacy, and the second

person to win her country's Nehru Award presented by the President of India.

Ishvani started formal training in classical Hindu dance at the age of three and was later a pupil and partner of the great Uday Shankar. She was educated at Gugerat College in Bombay, and in London and Paris. She has continued to pursue independent cultural studies throughout her adult life wherever she has lived.

Abroad in Paris, however, she found spiritual support and artistic outlet for her talent, and it was here she first danced with the great Uday Shankar and brought her Indian culture to the western world.

She came to the United States in the 1950's and has since lived and worked in Washington, D.C., Rochester, New York, and San Francisco's Russian Hill, as well as in her home in the South of France.

From the international world of dance, with performing experience in Paris, Rome, London, Copenhagen, New York, and many other cities, Ishvani here gives lecture demonstrations and performances at California colleges, universities, and public concerts, and teaches at the Peter Wright School in San Francisco.

She is presently researching a new program format using slides of the temple sculptures of ancient India as background for her interpretations of the exquisite mudras, as well as for new forms expressing her country's change and growth.

diversions

Steinbeck film series presented

A seven - week series of films on writings by John Steinbeck began Monday at the Outrigger Restaurant in Monterey.

Located on Cannery Row at the foot of Prescott, the restaurant will screen a movie at 7:30 p.m. each Monday through Aug. 20.

A fee of \$1.25 per film or \$5 for the complete series will be charged. Tickets may be purchased at the Outrigger or from the Monterey Park and Recreation Department, 546 Dutra St.

The first film was Steinbeck's Pulitzer Prize winning epic of the depression, *The Grapes of Wrath*.

Remaining in the Steinbeck film series are:

July 16 - *Of Mice and Men*
July 23 - *Tortilla Flat*

July 30 - *The Red Pony*
Aug. 6 - *The Pearl*
Aug. 13 - *Viva Zapata*
Aug. 20 - *East of Eden*

The Outrigger also promises the possibility of a bonus film at the end of the series, for season ticket holders only.

Prefacing the screening of *"The Grapes of Wrath,"* folksinger David Baumgarten sang Woody Guthrie songs of the dust-bowl refugees and narrated some of the history leading up to the film itself.

Starring in the film were Henry Fonda, Jane Darwell, John Carradine, Russell Simpson and Eddie Quillan. John Ford directed it and the screenplay was written by Nunnally Johnson. Informal discussions follow the films.

Photo entry blanks available

Entry blanks for the 1973 Monterey County Fair's exhibit of photographic prints and color slides have been distributed to camera shops in five counties.

July 20 is the final date for receiving entries, which will be accompanied by entry blanks. Then the three judges, Henry Gilpin of Monterey, Gene Falk of Pacific Grove and Joseph Bragdon of Salinas, will go to work so that when the 1973 Fair opens on Aug. 14, the winners in each classification will be identified.

The exhibit is open to all amateur photographers in Monterey, Santa Cruz, San Benito, San Luis Obispo and Santa Clara counties. In addition to the exhibit of prints in the arcade area of the Fairgrounds, there will be continuous projection of color slides in another place.

Classifications in which photographers may enter their work are landscape - seascape, portrait, people, nature, flowers (domestic), architectural, animals, miscellaneous, children, and experimental.

Circle Theatre presents five shows

The final five performances of *"The Indian Wants the Bronx"* and *"It's Called the Sugar Plum"* will be presented this evening through Sunday, July 15 at the Circle Theatre in Carmel.

Located on Casanova Street between 8th and 9th,

the theatre has presented the two off - Broadway plays by Israel Horovitz for the past few weeks.

Times of the final plays are 8 p.m. tonight and Friday, 7 and 10 p.m. Saturday and 2 p.m. Sunday.

The admission price, according to the Circle

Players of the Monterey Peninsula, is "pay as much as you want."

Regardless of a person's financial situation, this is a good price, says Tim Thompson, producer of the plays.

"The Indian Wants the Bronx," winner of off - Broadway awards, has received excellent reviews from around the country.

It is a study of love and communication as brought forth by the mindless cruelty of two teenage toughs toward a defenseless stranger. The play gained Horovitz recognition as one of the theatre's most important young playwrights.

Similarly, *"It's Called the Sugar Plum"* is an intense study of human relationships. The play illustrates the humorous and perceptive developments which follow when a college girl, whose boyfriend has been run over, confronts the young driver with his guilt.



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Bach rehearsals 'progressing well,' Salgo says

By ARDIE CLARK

WITH ONLY FOUR more days of practice before the opening night concert of the Carmel Bach Festival, rehearsals are progressing "very well," according to Maestro Sando Salgo.

Members of the orchestra began practice July 3, with most of the chorale and chorus joining them by the following Friday.

Since then, practice sessions in Sunset Center have served to draw together and polish the talents of the performers. They plan to be fully prepared for the two weeks of performances, July 16 to 29.

The full orchestra, chorale and chorus seldom practice together. This is on an "as necessary" basis when the participation of everyone is required to perfect a specific part of the program.

Members of the orchestra and chorale are professional musicians from several sections of the country. Although most of them performed during past Bach Festivals, Maestro Salgo is always alert to discovering new talent.

This is advantageous if one of the musicians has to be replaced at a late date because of illness or accident. For example, a violinist in the Oakland

Symphony was contacted when the original musician suddenly became unavailable.

Members of the chorus are also good singers, but they are from the Peninsula area. They were picked in the early spring during a series of audition interviews.

Although the current practice sessions are intense -- often scheduled throughout the day and into the evening -- the orchestra and chorale groups have been practicing since early in the year.

The chorus had bi-weekly and weekly practice sessions in Carmel High School; the chorale was split into two groups, one in San Francisco and one in Los Angeles.

As these early sessions continued, Maestro Salgo or Mrs. Salgo would occasionally conduct and guide the performers in the direction Maestro Salgo wanted the Bach Festival to take.

The performers have had a very good idea of their goal for some time.

A "seating session" was held last Friday for the chorale and chorus, later to be joined by the orchestra. The purpose was to be sure everyone would be in the proper location to achieve the utmost balance and harmony of their voices.

MAESTRO SALGO conducted a few selections from the festival program to decide the final seating. However, since he already knew where he wanted the different types of voices, little adjustment was made.

It was the same situation with the orchestra as they played a few pieces and the choral groups sang.

But because every conductor has his own interpretation of how a specific selection should be played, Maestro Salgo was continually requesting minor changes be made to the score. This is necessary to attain the particular flow which he desired.

Yet as pointed out by one of the musicians, "This does not create any problems because Maestro Salgo is very consistent. He knows exactly what he wants before he begins. Thus it is just a matter of each of us notating on the score what he wants, and then following it."

As the rehearsals progressed, the Maestro would occasionally clap his hands together to indicate he wanted practice to stop. Everyone would make a note on his or her score, and then the session would continue.

If something still did not sound right, he would refer to Mrs. Salgo (seated about two-thirds of the way back in the auditorium) as to what should be done. After they conferred, he would smile, nod and repeat the piece.

At times when a section of a rehearsal would end

perfectly (as many of them did); the performers, Maestro Salgo and the persons in the audience would all clap with approval.

Then practice would begin again until the schedule called for a coffee break, which everyone welcomed for a chance to relax and discuss the rehearsal.

When the break was over, the performers returned to their places for another session.

Throughout the rehearsals, stage manager Mike Becker and his crew are available to rearrange chairs or to change the set. They are not continually at work, but when their efforts are needed, they are not far away.

Becker has been stage manager for four consecutive years, so any changes in lighting or in the set are made instantly.

Becker, like everyone else,

cooperates fully with Maestro Salgo and the performers because they are all looking forward to another successful Bach Season.

The success of these efforts will be discovered next Monday evening during the opening night concert. With a smile and his ever-present confidence, Maestro Salgo assures everyone they will not be disappointed.



AS THE REHEARSALS for the Carmel Bach Festival continue, Maestro Salgo casually but seriously conducts and advises the musicians who will perform from July

16 to 29. The talents of local singers will be combined with those of professional chorale and instrumentalists for the 36th Bach Season.

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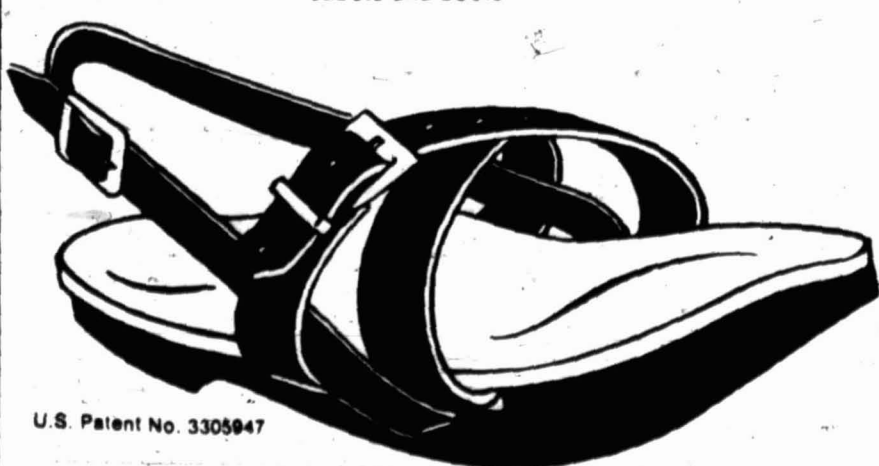
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Bach Festival tickets available

Tickets are still available for most of the concerts and recitals of the Carmel Bach Festival from July 16 to 29.

The weekend concerts are sold out, but a few tickets in pairs and singles for week-day performances may be obtained by calling 624-1521.

There are still several tickets available for the Wednesday evening concerts in the Carmel Mission Basilica.

Tickets for the recitals can usually be obtained at the door, but those for the concerts are best reserved by calling the Bach office.

The main factor behind the number of tickets still available is the lengthening of the festival from 10 to 14 days. During the second week of performances, those of the first week will be repeated.



OPERATIC SINGERS Robert Hale, left, leading Bass-baritone with the New York City Opera Company, and Dean Wilder, head of the Voice Department at Westminster Choir College of Princeton, will be heard in a concert of sacred music at First Baptist Church in Carmel Valley on Friday, July 13, at 7:45 p.m.

Sunset views:

Here comes Bach Festival

By FRANK H. RILEY, director
Community and Cultural Activities.

SWING YOUR PARTNER and a do si do, Back to Bach and away we go!

Yes, July and Bach are synonymous at Sunset Center. Musicians, singers, maestros, stage hands, coordinators, publicists, and house mothers are all milling together in organized confusion which comes out superb music July 16 to continue through July 29.

Two full weeks this year of one of the nation's most respected musical festivals. Fourteen concerts and uncounted recitals and lectures. Bach and the Baroque take over for the pleasure of everyone.

Try to attend at least one major event of the festival. You will find that it is well worth the effort. You will hear that all tickets have been sold; and this undoubtedly is true, but from time to time a few tickets are turned back for re-sale. So if you keep in touch with the Carmel Bach Festival office in Room 11 here at Sunset Center, you still have a fair chance.

While the Bach Festival dominates Sunset Center, two programs share top billing at the Forest Theater. On Thursdays, Fridays,

and Saturdays at 8:30 p.m. the Forest Theater Guild is offering "Richard III" through July. Reviews of the show appear elsewhere in the Pine Cone.

On all Sundays in the month, the City of Carmel sponsors a series of afternoon programs starting at 2 p.m. each week. Last Sunday it was the superb performance of T.N.T., which is short for The New Theatre, which in turn is another name for Paul Richards and Jerry Hiken. Only by seeing these two work in their own concept of theatre can you appreciate their skill and artistry. We hope you were there.

This Sunday, July 15, our artists will be Ishvani and her Hindu Dance Troupe. Many will recall previous performances by Ishvani at the Forest Theater. Several years have elapsed since the last one. Those who remember will want to renew old memories - those who have never seen Ishvani dance are due for a new experience and treat.

All of the Sunday programs at the Forest Theater are free and visitors to Carmel are welcome to attend along with residents. With all of these cultural opportunities available, we feel that there should be no problem finding outlets for your interests during the summer.

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THE MUSIC CORNER

By IRVING W. GREENBERG

RECOMMENDED RECORDINGS OF WORKS
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AT THE FORTHCOMING
CARMEL BACH FESTIVAL—July 16-29, 1973.

J.S. Bach: Suite No. 3 in D major, BWV 1068. Academy of St. Martin-in-the-Fields conducted by Neville Marriner on Argo ZRG-687/8.

J.S. Bach: Motet: Singet dem Herrn, BWV 225. The Bar-men-Gemarke Schola Cantorum - Collegium Aureum conducted by Helmut Kahlofer on RCA-VICS-6037.

J.S. Bach: Brandenburg Concerto No. 5 in D major, BWV 1050. The Philomusica of London conducted by Thurston Dart on Oiseau-Lyre OL 50160.

J.S. Bach: Cantata No. 1 - "Wie schoen leuchtet der Morgenstern," BWV 1. Soloists - Heinrich Schuetz Chorale of Heilbronn - Pforzheim Chamber Orche conducted by Fritz Werner on Musical Heritage MHS-772.

J.S. Bach: Brandenburg Concerto No. 3 in G major, BWV 1048. Academy of St. Martin-in-the-Fields conducted by Neville Marriner on Philips 68 80.004/ 005.

A. Vivaldi: Concerto for Violin and Orchestra, "La Stravaganza," in D minor. Felix Ayo, violin with I Musici on Philips PHS-940.

J.S. Bach: Cantata: "Jesu, der du meine Seele," BWV 78. Soloists - Consortium Musicum Chorus and Orch. on Angel S-36354.

Handel: Aria "Look down, Harmonious Saint," from the Ode to St. Cecilia's Day. Soloists, Chorus of King's College, Cambridge - Academy of St. Martin-in-the-Fields conducted by David Willcocks on Argo ZRG 563.

L. Boccherini: Sinfonia in D minor "La Casa del Diavolo". Orchestra Dell' Angelicum di Milano conducted by Umberto Cattini on Angelicum Harmonia Mundi HMA-30.511.

De Lalande: De Profundis. Soloists - Vienna Chamber Choir - Vienna State Opera Orchestra conducted by Alfred Deller on Bach Guild BG-640.

F. Couperin: L'Apotheose de Lully. The Hewitt Chamber Orchestra conducted by Maurice Hewitt on Epic LC-3383.

Lully: Miserere. soloists - St. Anthony Singers - L'Ensemble Orchestral de L'Oiseau - Lyre on Oiseau - Lyre OLS-102.

J.S. Bach: Six Sonatas for Violin and Harpsichord, BWV 1014-1019. Yehudi Menuhin - George Malcolm on Angel 3629-B.

J.S. Bach: Partitas and Sonatas for Unaccompanied Violin, BWV 1001-6. Nathan Milstein, violin, on Capital PCR-8370.

G.F. Handel: Oratorio: Jephtha. Soloists - Amor Artis Chorale - English Chamber Orchestra conducted by Johannes Somary on Vanguard Cardinal VCS-10077/ 8/ 9.

J.S. Bach: Concerto for Harpsichord and Orchestra in E major, BWV 1053. Robert Veyron-Lacroix, harpsichord with the Jean-Francois Paillard Chamber Orchestra conducted by Jean-Francois Paillard on Musical Heritage MHS-1025.

J.S. Bach: Cantata "Non sa che sia dolore," BWV 209. Maria Stader, soprano - Cologne Soloists Ensemble conducted by Helmut Mueller-Bruehl on Nonesuch H-71136.

W.A. Mozart: Concerto for Violin and Orchestra, in D major, K. 218. David Oistrakh, violin, with the Berlin Philharmonic Orchestra conducted by David Oistrakh on Angel S-3789.

Haydn: Symphony No. 95 in C minor. Vienna Chamber Orchestra conducted by Ernst Maerzendorfer on Musical Heritage OR-H-244.

J.S. Bach: Cantata "Jauchzet Gott in allen Landen," BWV 51. Teresa Stich-Randall, soprano - Saar Chamber Orch. conducted by Karl Ristenpart on Nonesuch 71011.

K-WAV Classical Music Highlights

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THURSDAY, JULY 12
Strauss - Oboe Concerto (9:15 p.m.)
Beethoven - Symphony No. 9 (10:05 p.m.)

FRIDAY, JULY 13
Mozart - Piano Concerto No. 24 (9:05 p.m.)
Scriabin - Symphony No. 2 (10:30 p.m.)

SUNDAY, JULY 15
Sunday Evening Opera
Handel - Jephtha (8 p.m.)

MONDAY, JULY 16
d'Indy - Symphony on a French Mountain Air (8:45 p.m.)
Lalo - Symphony in G (9:30 p.m.)

TUESDAY, JULY 17
Beethoven - String Quartet in A opus 132 (9 p.m.)
Dvorak - Cello Concerto in B (10:15 p.m.)

WEDNESDAY, JULY 18
Vaughn Williams - Symphony No. 5 (9:05 p.m.)
Honegger - Judith (10:05 p.m.)

REGULAR PROGRAMS
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July 12, 1973

Carmel Pine Cone, Carmel, Calif.

35

W.A. Mozart: Concerto for Piano and Orchestra in E flat major, K. 271. Vladimir Ashkenazy, pianist, with the London Symphony Orchestra conducted by Istvan Kertesz on London CS-6501.

W. Gluck: Ballet Don Juan. Academy of St. Martin-in-the-Fields conducted by Neville Marriner on London STS-15169.

J.S. Bach: Passion According to Saint Matthew, BWV 244. Soloists - Stuttgart Chamber Orchestra and Chorus on London 1431.

J.S. Bach: Concerto in D minor for Harpsichord after Benedetto Marcello. Madame Svirsky on Gregorian Set No. EL-36/ 38.

G.F. Handel: Suite No. 7 for Harpsichord in G minor. Paul Wolfe on Musical Heritage MHS 646-650.

J.S. Bach: Capriccio on the Departure of a Beloved Brother. Leonhardt, harpsichord on Telefunken 9571.

D. Scarlatti: Four Sonatas for Harpsichord: - in G minor, Longo 49; in D minor, Longo S. 12; in A major, Longo 132; in D major, Longo 122. Fernando Valenti, on Westminster XWN-18029.

ALL RECORDINGS

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Sanitary district salary hike approved

THE CARMEL Sanitary District board of directors adopted a wage and salary schedule for district employees amounting to an increase of 5.5 per cent Monday night.

The schedule was approved at an adjourned meeting last month.

The board also decided against adopting a new budget Monday night upon the contention of Chairman Earl Moser that "prices are going up on certain items in the budget." Moser urged a revision of the budget, which was adopted at the adjourned meeting last night.

Moser also announced there has been a 10 per cent increase in assessed valuation in the district for this year.

The wage and salary schedule that was passed amounts to \$167,000 of the budget. The increase was justified by member Theodore Weller at last month's adjourned meeting as "an increase for a staff that is extremely efficient, working at a new plant which demands high technical skill."

The board heard a progress report by engineer Dave Kennedy on the new district plant.

"Since the start of the plant in mid-March we have been well within the requirements set by the Corps of Engineers and the Regional Water Quality Control Board," said Kennedy.

"According to our study which took place in June, our plant is running as well or better than most other plants we studied. When the plant establishes itself further we will be doing much better."

Kennedy added that there had been no comparison studies with the plants in the area such as Monterey or Marina and that minor changes will have to be made.

A problem was brought up by Tom Hudson, who said he was representing property owners in the area of the plant who complained of noise and odor.

"The motors of the plant have a high whine," said Hudson. "This has been very disconcerting to property owners there."

Kennedy explained that the motors causing the problems are scheduled to be removed in "one or two weeks" and be replaced. He said an acoustical engineer could be hired, as Hudson suggested, but that there was "no way the motors can be tested until they are installed."

Concerning the odor problem Kennedy said, "odor is kind of subjective anyway. Any problem we have is caused by activated sludge."

Kennedy said there is no way completely to eliminate the problem of odor but that "steps will be taken to improve our situation."

The board awarded contracts to the firms of R.W. Johnson and Son and Monterey Mechanical Co. for the digester and river crossing project. The bids presented by the firms were \$119,000 by R.W. Johnson and Son for the first phase of the project and \$167,000 and \$298,000 by Monterey

Mechanical for the second and third phases.

THE PROJECT is meant to update the facilities for the new treatment plant by placing a sewer line under the Carmel River and an overhaul of the digester at the plant.

Hudson also addressed the board during public discussion on his offer to put \$5,000 toward a study in conjunction with the board's engineers on salt loading on the Odello property.

Hudson said he contacted the firm of Yoder, Trotter and Orlob and said "if we don't do this thing now we won't be able to do it for another year and it will be too late. The Odellos will be forced to allow construction and this is what I'm trying to prevent. I can get it done in 60 days."

Member Herman Schull said the board would like to see Kennedy's program before deciding what action to take.

"We don't want to feel beholden to others if we can get it done alone," said Schull.

Hudson then withdrew his offer.

The project would study effluent as it gets into the ground water on the property.

Louis Moore, representing the property owners association of the Rio Vista subdivision, presented a proposal which asked for a one-month delay of board action so that approximately 50 of the 150 residents there can make one application for annexation.

The board decided to let Moore and member Eben Whittlesey work out a proposal for next month's regular meeting.

In other business, the board approved warrants amounting to \$49,000 for its employees, approved the contract for legal counsel which represents the same 5.5 per cent increase that was given to other employees.

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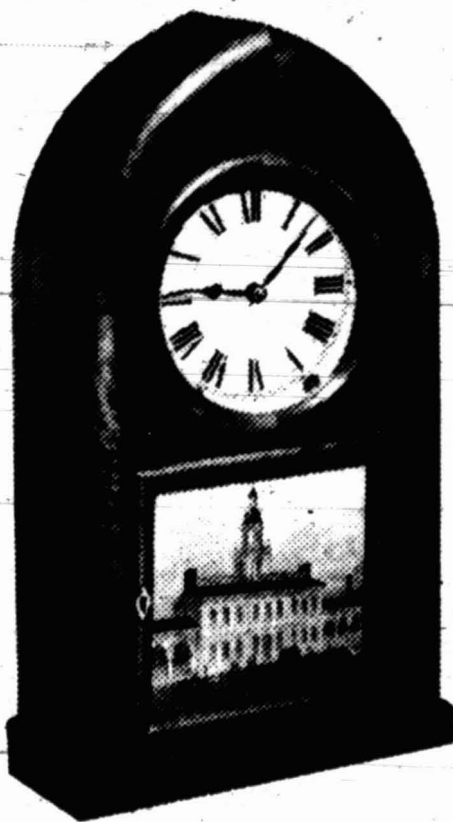
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Council names committee to study moratorium

A five-member committee has been appointed by the Carmel City Council to study and report on the question of whether the city should impose a moratorium to halt a construction boom.

The council made the decision at its Tuesday meeting, which drew a packed house of Carmelites, businessmen, and attorneys. The committee is to report to the council by July 20.

City Atty. George Brehmer stressed from the outset that, "my main concern is that the council have adequate basis for instituting a moratorium."

Councilman Gunnar Norberg began what he said would be a one-hour presentation of his support and conclusions for a building moratorium, but since discussion had been extensive, Mayor Bernard Anderson asked Norberg for his proposal.

Norberg proposed the council adopt an "interim zoning ordinance tonight and determine at the August meeting whether we should go on up to the full four-month period."

Brehmer said the two ways the council could impose the ordinance would

"I believe this thing is worthy of study," added Councilman Olof Dahlstrand.

Norberg then withdrew his proposal and Mayor Bernard Anderson appointed a five man committee made up of councilmen Dahlstrand and Norberg, a member to be named from the Carmel Business Association, a member to be appointed from the Carmel Citizens Committee and Planning Commission Chairman Fred Keeble who would be chairman of the group.

In support of this action, City Administrator Hugh Bayless added, "never in my years have I seen a good ordinance drafted at the council table."

Although most comment from the audience was favorable toward some kind of action concerning imposition of an ordinance, there were exceptions.

Lawyer Brian Finegan of Salinas, representing Carmel property owners J.O. Handley, Hank Fonseca, Joe McEldowney and Keith Evans expressed concern against "imposition of an arbitrary moratorium. "These people are long-standing members in the

do not make rash judgements about it."

Leo Tanous, a Carmel realtor, mentioned that "the planning commission has done a wonderful job of control." He felt that "if a guy has a piece of property, he should be able to develop it."

Paul Sutton, representing the Carmel Citizens Committee had an opposing view.

"We must preserve the residential charm of the city of Carmel. Any further saturation by motels and hotels is no good. The time has come when the city must take a good, hard look at itself."

"We are going in the direction of large shopping centers. People who live here are very unhappy," added Rosalie Wallace.

David Hughes, vice-president of the Carmel Business Association, brought up the issue of parking in an expanded Carmel.

"When the new Plaza is built there will be 100 more employees to park their cars throughout the residential neighborhoods of Carmel," said Hughes. "The quality of life will be degraded by this problem."

William Jennings, director of the Carmel Business Association said he has had adverse reactions from visitors "as to what we're doing to the city."

Melvin Kline added to that by saying "perhaps we are looking in the barn after the horse has been stolen."

Frances Horn and Mike Brown added their voices in support of the moratorium, saying a majority of Carmel residents agree with them.

The committee will be studying, among other things, a document prepared by Planning Director Robert Griggs listing the amount of building in Carmel during the last 10 years.

Planning commission member Robert Evans mentioned that the commission "sees conflicts in the current zoning ordinances" and could come up with a proposal in "60 days."

Norberg withdrew his proposal for an ordinance to be adopted at the meeting when it became apparent the council was leaning heavily toward a more careful study.

In related activity, Stephen Jacobs,

representing the Carmel Plaza withdrew the proposal for the modern fountain that was to be built in the development.

"We wanted to make a donation that the city would receive wholeheartedly," said Jacobs in withdrawing his proposal.

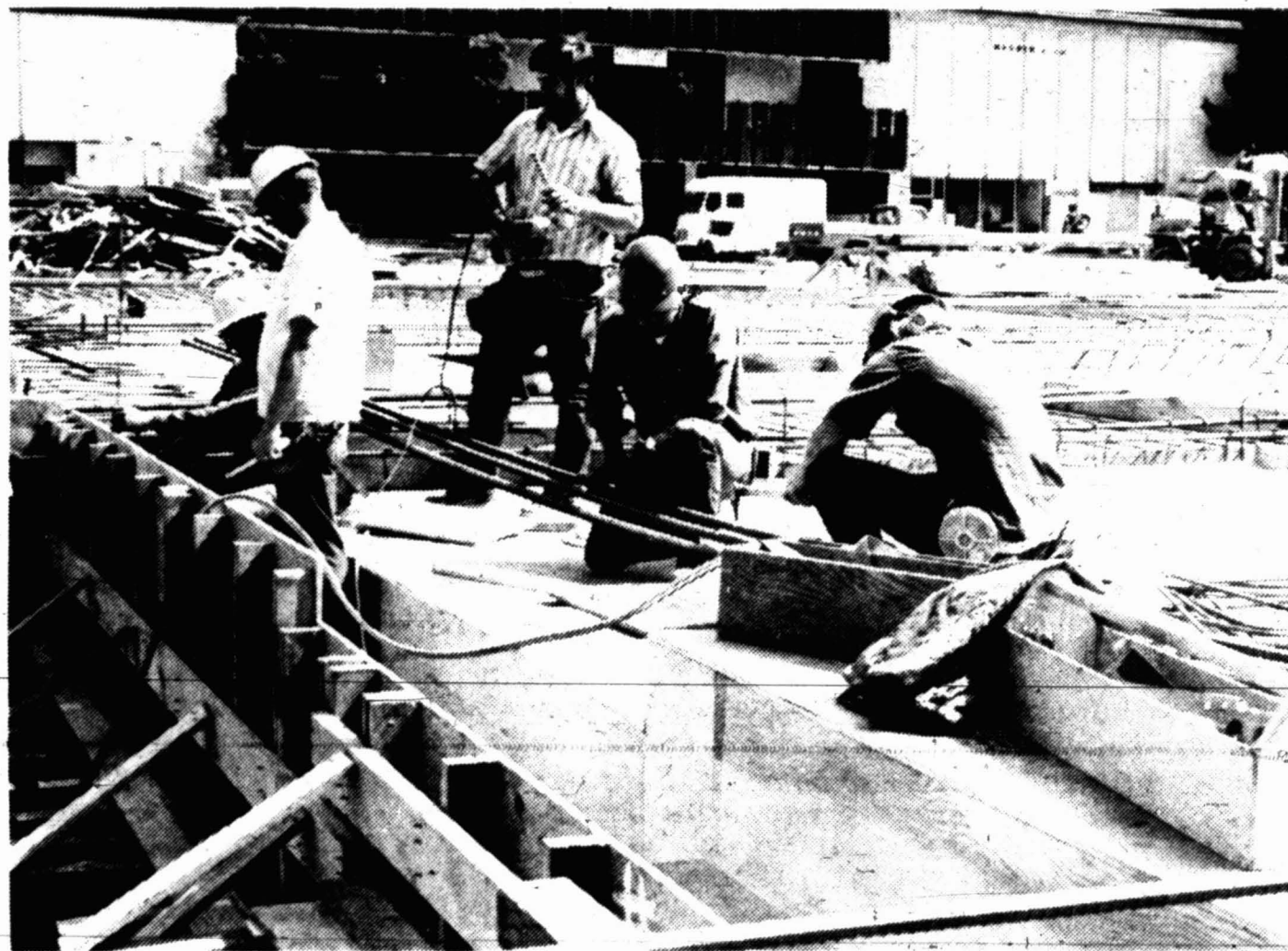
Members of the council

Jacob Zarski asked that a permanent restroom be supplied somewhere in the city. There were many complaints from residents on Sunset Avenue over the July 4 holiday concerning the portable restrooms placed on the beach.

"When you have over 5,000 people like we did on July 4

on Ocean Avenue to the Forest Theater on July 29, 1973; reappointed Peter Dyer and Elizabeth Nowell to serve on the library board, advanced city employees Albert Shoars, Ray Didyk, Edgar Brewer and William Lange.

The council also advanced police officer Thomas



CONSTRUCTION WORKERS move ahead with work on the expanded Carmel Plaza, behind the I. Magnin & Co. store which fronts on Ocean Avenue. (Photo by Wade Howell).

The Carmel Pine Cone

SECTION III

be: 1.) a four month initial period followed by eight and 12-month renewable periods for a total of two years; 2.) a one year initial period followed by a one-year renewable period.

Brehmer said the council could take Norberg's proposal for a one-month ordinance followed by consideration for an extension to the full four-month period.

Following Norberg's proposal, Brehmer again said any ordinance that is drafted must be "legally satisfactory."

"A committee should be appointed by the mayor to decide whether an interim zoning ordinance should be enacted," Brehmer said.

community," said Finegan. "They have no intention to degrade the quality of life in Carmel. Most moratoriums are declared illegal by courts after they are imposed."

"Where were the people when it became time for the taxes to be paid on these properties? The people have rights but we are asking for the same sort of consideration that one gives to any other property that is owned."

Jim Pruitt read a letter from Fonseca saying he was "bitterly opposed."

"It's unfair to deny me use of my property," the letter read. "I have had the property for a long time and

felt the fountain was "not for Carmel."

Norberg stated "large brick or glass may be fine for some places but it has no place in Carmel."

"It has an urbanity which is not appropriate," added Dahlstrand.

Eugene Hammond was appealing the decision of the planning commission. The council was unanimously against the proposed fountain, so Jacobs withdrew the proposal.

He also pledged to come up with new proposals and submit them to the planning commission.

Bayless listed repairs of \$21,000 that would have to be made if the city intends to rent out the Flanders estate. He said he had checked with realtors but could find no information concerning rental of the property. The council referred the matter to committee for further study.

it's hard to take care of the crowd without polluting the beaches," said Mayor Anderson.

Bayless added that the health and safety code called for placing of the restrooms.

In other business the council voted to install reflector buttons 150 feet west of Monte Verde on the center lane divider on Ocean; place two white warning posts with red reflectors and widen the center island at Ocean and San Antonio; place a "no parking" sign at the southeast corner of Ocean and Dolores; place a rock island in the center of Santa Lucia and Scenic with a sign reading "Do Not Enter - Vehicles and Bicycles" and the same sign erected at Scenic and 13th.

The council also approved a request for leave of absence by secretary Karen Love; authorized a permit for the annual pipers parade

Frazier; confirmed employment of Jorune Jonikas; voted matching funds of \$571 as the local share for Urban Mass Transportation Administration grant; designated precincts and polling places and appointed members of the precinct board for the special Municipal Election on Aug. 28.

Under ordinances the council confirmed Clyde Klaumann for employment, placed stop signs on 10th Ave., east and west of Junipero, prohibited trespassing on private property, regulated the names of businesses that are misleading as to type of service provided.

Consideration of compensation for city council members and a request from AMBAG for compensation for attendance at board meetings and other official functions for board members was tabled.

Supervisors continue Schaal use permit appeal

The appeal to the board of supervisors by James Brady, Carmel Mission Fields, was continued last Tuesday until 2 p.m., Aug. 7.

Brady challenged the issuance of a use permit by the planning commission for the construction of Thomä Schaal's 72-unit condominium complex adjacent to the Carmel River Inn.

Included on Aug. 7 will be hearings on the environmental impact report (EIR), the use permit appeal and approval of Schaal's subdivision map.

The board's decision on any of these will determine whether the next step is heard or continued.

Brady requested reasons for the extension. He said this was the second time he had come to the hearings prepared to speak, but each time he was informed they were rescheduled for a later date.

County counsel William H. Stoffers said he requested the board to continue the hearing because of his interpretation of the Environmental Quality Act of 1970.

Chairman Ellis Tavernetti pointed out the applicant for the use permit had been notified of the board's probable action but the appellant had not.

Stoffers said his in-

terpretation of the Environmental Quality Act - and the administrative code regulations adopted pursuant to it - indicated that the decision-making body (the board of supervisors) is required to hold a public hearing on the environmental impact report.

The report was first heard by the planning commission prior to its decision to grant the use permit to Schaal.

"Until you (Brady) appealed to the board of supervisors," Stoffers said, "the planning commission was the decision-making body - they granted the use permit. But once it was appealed to the board, the

board of supervisors became the decision-making body and therefore must hold a hearing.

"In other words, as I see the sense of the Environmental Quality Act, the decision-making body - that is, the person, official or group - who grants a permit, or does something which might affect the environment, must do it with their eyes open - knowing the facts surrounding the environment. They do this from the EIR."

Stoffers said because the law gives the public a right to make their comments concerning the EIR, the

board of supervisors must hold a hearing.

When the board considers the EIR Aug. 7, the report will include all of the written and oral opinions received during the original planning commission hearing.

Additional comments by the public and others will be considered before the board makes a final decision on whether or not to accept the EIR.

If the EIR is approved, the appeal by Brady will then be taken up.

The board's action will determine whether it considers Schaal's subdivision map.

Brady said the main part of his appeal probably will be made during the EIR hearing. The issues of traffic and fill were not considered fully, in the original EIR, he pointed out. He contended that because fill represents a danger in flooding, and flooding was not a part of the EIR, this should become a part of the EIR.

Copies of the present EIR are available for public review in the board of supervisors offices in Salinas.

Supervisor Roger Poyner said his copy is available at his office in the county courthouse in Monterey.



TOURNAMENT HOST, Clint Eastwood, talks tennis with **Frank Parker** (right), former National Champion. Clint was thinking tennis all the way — even his tie sports tennis raquets.



GLAMOROUS FARRAH and Lee Majors, co-star of TV series "Owen Marshall" are one of the best looking couples in the celebrity circuit.



HANDSOME George Peppard, star of TV's "Banacek," brought his son Brad to cheer him on at the tennis tournament. Peppard's rooting section was never lacking, however, as the actor is one of the spectators' favorites.

Clint Eastwood Tennis Tournament is sell-out

No, they weren't filming "The Last Tango On the Tennis Courts" in Pebble Beach last weekend.

Although a potentially star-studded cast was decked out in tennis whites, the glamorous movie stars were not filming a movie, but rather participating in the Clint Eastwood Celebrity Tennis Tournament.

The only thing that was missing was the movie camera. Everything else was there: the stars, the excitement and the crowd.

Although some of the spectators merely enjoy watching the celebrities in their tennis skirts and shorts, some of the stars play well, and presented some

sparkling performances. But since many of the movie actors and actresses don't qualify for superb tennis, Clint had graciously arranged each celebrity to be teamed with a professionally playing partner.

Ken Green of Pebble Beach seemed to have the leading role; he reversed last year's singles final by defeating defending champion Tommy Cook of Los Angeles, 10-4, for the men's singles title.

Men's double team, actor James Franciscus of Los Angeles, and Sandy Walker of San Francisco, highly ranked Northern California tennis player, defeated

comic Bill Cosby of Los Angeles and tennis pro Jack Frost of Palm Springs 5-4 in a tie-breaker after they deadlocked under the 31 point VASS system.

In the women's doubles,

Gonzales. Segura and his partner, Erik Van Dillen, who teams with Stan Smith on the U.S. Davis Cup team, defeated Gonzales and Frank Parker, national champ, 1944-1945.

Monte Properties Co.) for a cocktail buffet.

Tennis tournament reminders were everywhere. Hostess Maggie Eastwood wore a long, white pique dress with appliques of tennis things: raquets, balls and the such. Husband Clint's blue tie was decorated with little white tennis raquets.

"Wild, Wild West" TV star, Ross Martin, who has his own tennis tourney down south, showed up in a sweater of even more tennis raquets. Rosemary Stack, the wife of actor Robert Stack, wore white pants with a tennis jacket of white fur, bordered with red and blue.

At a barbeque at the Beach and Tennis Club Friday night, 700 guests mingled with the celebrities and

danced to rock group Sounds of Joy. Steaks, corn on the cob, and baked beans were served near the pool.

Saturday night there was the more formal Eastwood Gala Dinner-Dance at the Del Monte Lodge. With all those performers around, the attendants were sure to get top entertainment.

Scheduled entertainers included ventriloquist Edgar Bergen and his friend, Mortimer Snerd, Merv Griffin (who was celebrating his birthday that weekend), Ed Ames, Dinah Shore, and another top vocalist, Keely Smith.

The fourth annual tournament was a record sell-out and the benefit's proceeds will go to Boy Scouts and YMCA youth of the Monterey Peninsula.

Carmel life

Dinah Shore and Barbara Benigni defeated Maggie Eastwood and Sally Moore, 31-27. Ms. Benigni, a dynamic player, displayed some of the best women's tennis to be seen in the tournament.

Sally Moore, former "top five" woman player in the world, teamed with Allan Bergman, lyricist for Michael LeGrande and Burt Bacharach, defeated Rosemary (Mrs. Robert) Stack and Jack Frost, 31-23, in the mixed doubles flight.

For tennis buffs, the highlight of the tournament was the exhibition doubles match with the two great Panchos, Segura and

In a less heavy exhibition match, the Panchos brought laughter from the crowd when they played with their tennis shoes tied together.

All winners and runner-ups received unique statues, hand-carved by sculptor Malcolm Moran. Most of the awards were made from Monterey jade and walnut from the Peninsula.

The Hollywood set was, of course, royally entertained during its Pebble Beach stay. Visitors and participants in the tournament were welcomed at the Del Monte Lodge Thursday by Mr. and Mrs. Clint Eastwood and Mr. and Mrs. Alfred Gawthrop (president of Del



GENE HACKMAN is kidded by Nancy Loyd of Carmel about his "French Connection" tournament flight, named after the movie for which he won an academy award. Hackman took the tennis more seriously and went on to win his flight with partner Jack Waltz, former captain of the Yale Tennis Team.

Ethel Dash gets married

Ethel Chalfont Dash became the bride of Christian George Ehlenberg on Sunday afternoon, July 8.

Both are residents of Hacienda Carmel and will continue to make their home there.

The ceremony was read by the Rev. Howard E. Bull in the library of the Community Church of the Monterey Peninsula.

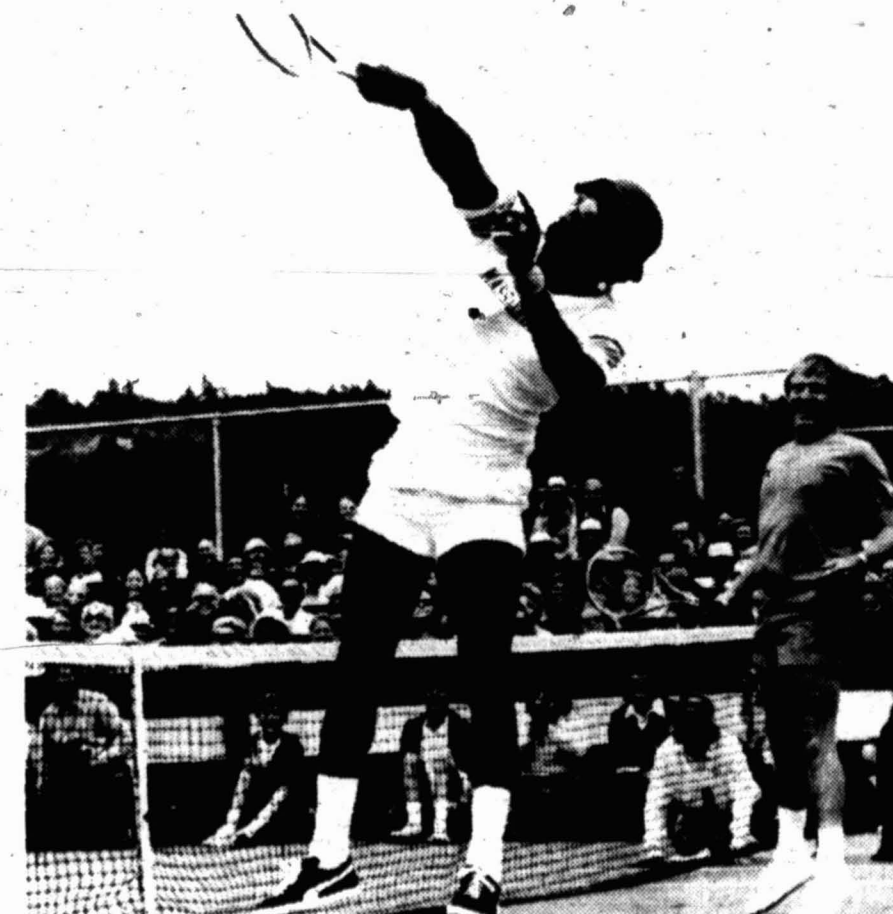
Attending the couple were the groom's son and daughter in law, Mr. and Mrs. Harry M. Uhlenberg of Sacramento. Guests at the informal event were several close friends of the couple from the Hacienda Carmel.



SUE FACKLER and her escort, **Fred Williamson**, former pro football player and now an actor, exchange an admiring glance.



PETITE CLAUDINE Longet (Mrs. Andy Williams) listens intently to sister **Danielle Longet** at a cocktail reception at Del Monte Lodge Thursday. Claudine and Danielle teamed up in the women's doubles, but they lost to Dinah Shore and Barbara Benigni, who went on to win the category.



BILL COSBY hits a full-powered volley as partner **Merv Griffin**, dressed in Baby Blue, gives enthusiastic support.



TV HOST Merv Griffin gives a playful hug to **Cissy Wellman**, actress and daughter of producer-director William Wellman.

Miss Gomez gets engaged

An informal dinner party commemorating the silver anniversary of Mr. and Mrs. Andres B. Gomez of Carmel was also the occasion for the announcement of the engagement of their only daughter, Rena Gomez, to Eligio Aliga II of Vallejo.

Ellie is one of nine children of Dr. and Mrs. Alfonso Aliga.

Rena, who was born in Carmel, attended the Mission school, and graduated from Carmel High School. She also graduated from Monterey Peninsula College.

At Cal-State University, San Francisco, she reigned as Rose Queen of Delta Sigma Pi. She received her Bachelor of Arts degree in

business management and is now employed in the Trust Department of Wells Fargo Bank, Carmel.

Ellie, the grandson of the late Eligio Aliga, graduated from Vallejo High School in 1968. He received an A.A. degree from Solano College and also graduated with a B.A. from Cal-State.

Like the bride-elect, he

majoried in business management with emphasis in personnel and industrial relations. He is affiliated with Delta Sigma Pi, a business fraternity. He is also with the National Guard. Ellie is the display and advertising supervisor for J.C. Penney, Vallejo.

An afternoon wedding is planned for September.



RENA GOMEZ AND ELIGIO ALIGA

Miller-Pearson vows exchanged

Under the shade of a majestic Monterey pine, wedding vows were exchanged between Carol Elizabeth Miller of Golden, Colo. and Charles Norell Pearson, Jr. of Carmel. Judge Eugene Harrah performed the double ring ceremony in the Garden of the Pearson home.

The bride is the daughter of Mr. and Mrs. Charles Miller, and the sister of Dale, Janis, Anne and Danny Miller of Golden. She graduated from Scripps College in Claremont, and received her M.A. in education from Stanford University. The new Mrs. Pearson is presently a teacher with the San Jose Unified School District.

The bridegroom is the son of Dr. and Mrs. Charles N.

Pearson of Carmel. He attended Monterey Peninsula College and received his degree from California State University at San Jose.

The bride wore a full length gown of ivory home spun trimmed with ecru lace on the bodice and sleeves. The blue sash at the waist caught the color of the yellow and blue garland of summertime flowers held in her hair by a hand woven bride's hat from West Africa given to Carol by her sister. The same colors were found in the bouquet she carried.

The groom's sister Barbara was matron of honor, and the bride's brother Dale served as best man.

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Cooking a la francais

By PHYLLIS JERVEY

NOW THAT WE have celebrated our Independence Day with fireworks and picnics on Carmel's beaches, we'll turn to another festive occasion.

The Peninsula's French-speaking colony gathers Saturday (July 14) from 4 p.m. at the Cal-Am Water Co. filter plant in Carmel Valley.

This gala gathering is not open to the public, but members may bring guests. For reservations, telephone Mrs. John Dowdakin, 659-2356, or Mrs. Ilbek, 372-2033, who will give instructions on how to reach the filter plant. There will be live music, dancing, entertainment, prizes and beaucoup joie de vivre.

Party Plans' part in all this is to tell you about the menu devised and supplied by committee members. As this is for the benefit of the scholarship fund of l'Alliance Francaise, there is a modest charge for the delicious buffet.

Menu for Bastille Day
Chicken barbecued by our French Chefs
(under Mr. d'Egremont of Carmel)
Choice of International Salads
Wine and Cheese
Homemade French Desserts

Bring your own silverware and coats in case of chill after dark.

Andre d'Egremont's way of preparing the poulets is to marinate the halves in a simple French dressing, wine vinegar, oil and sweet basil, salt and white pepper. Turn frequently over live coals. No pinkness inside, not burned on outside but browned perfectly to a crispness. Voila for the piece de la resistance!

The French have an intriguing way of presenting their "salades" at a buffet instead of mixing everything into one large bowl. Instead of serving in all togetherness as we usually do, they create separate platters of conversation and gourmet delights: Large firm peeled tomatoes, kept chilled, are sliced or quartered and exhilarated with:

Vinaigrette Sauce

One cup olive and salad oil mixed; 1/3 cup red wine vinegar; two tbsps. chopped capers and chives, each; salt and pepper to taste. Combine items in jar with tight lid. Shake at serving. Do not submerge tomatoes in this no matter how tempting. This makes only one cupful. Multiply as needed.

Then perhaps Green and Yellow String Beans cooked until just tender, chilled and touched with minced fresh parsley, plus the magic of tasting first for other seasonings.

Pickled Beets

One 8 1/2 oz. can sliced beets or same amount of fresh cooked and peeled beets; 1/2 cup tarragon vinegar; two tbsps. sugar; one small crushed bayleaf; one onion thinly sliced, dash of powdered cloves, salt and pepper to taste.

Drain beets, reserving 1/4 cup liquid, turn beets onto platter. Pour the heated items with beet juice over. Refrigerate at least an hour. This only makes one cupful.

Championons a la Grecque

To serve 12, have two lbs. fresh button mushrooms well washed and left whole; 1 1/2 cups dry white wine; 1/2 cup olive oil; juice of two lemons; two tbsps. tomato paste; one tsp. coriander seeds; one tsp. bouquet garni (for maximum flavor, crush the assorted herbs and spices of your choice before adding). Cook over light flame 10 min. Marinate overnight.

Sliced raw unpeeled cucumbers and zucchini are without dressing. We might have a macedoine of cooked fresh vegetables flavored with preferably homemade mayon-

naise; wooden bowls of mixed greens tossed with the most delicate of French dressings interspersed with sieved hard cooked eggs -- this is known as Mimosa.

What else? This is left up to the imaginative crew of l'Alliances' buffet. All will be colorful and epatant.

For dessert, plus a large wheel of Brie Cheese and crusty French bread, Apricot Tarts are flavored in la belle France. Combine apricot preserves with a little water. Stir over medium heat until preserves melt without scorching. Press this through sieve.

Pour resulting glaze over small handmade pastry tartlets. You could garnish these with whole fresh cherries, stems and all.

Courteol will supply the cakes of his own expert making, always a hit with even non-sweet toothers. Carmelite Claude Courteol doesn't describe how much or what to add or leave out of his cakes but they are light as air. He and his lovely wife are most generous.

Marion Stevens of Carmel, another dessert contributor, expert in the French language and brownies, tells all.

Marion's Brownies

Two squares unsweetened chocolate; 1/2 cup butter; 3/4 cup all purpose flour; 1/2 tsp. baking powder; 1/4 tsp. salt; two fresh eggs; one cup sugar; one tsp. vanilla extract; one cup coarsely chopped walnuts. Makes 16.

Preheat oven to 350 F. Lightly grease an 8x2 inch pan. Melt chocolate with butter over simmering water. Cool. Sift flour, baking powder and salt; set aside. In large bowl, with wooden spoon, beat eggs and sugar until light. Add chocolate and vanilla. Stir in flour and nuts. Spread evenly in pan. Bake about 30 min. Cool. With sharp knife cut into squares. This is the pure American part of Bastille Day at the water works.

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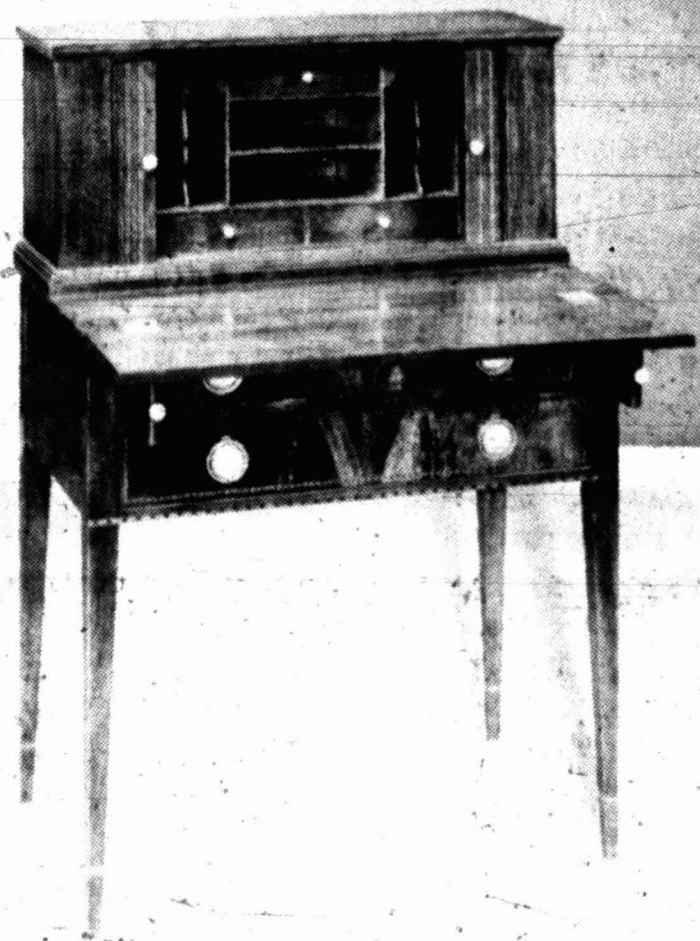
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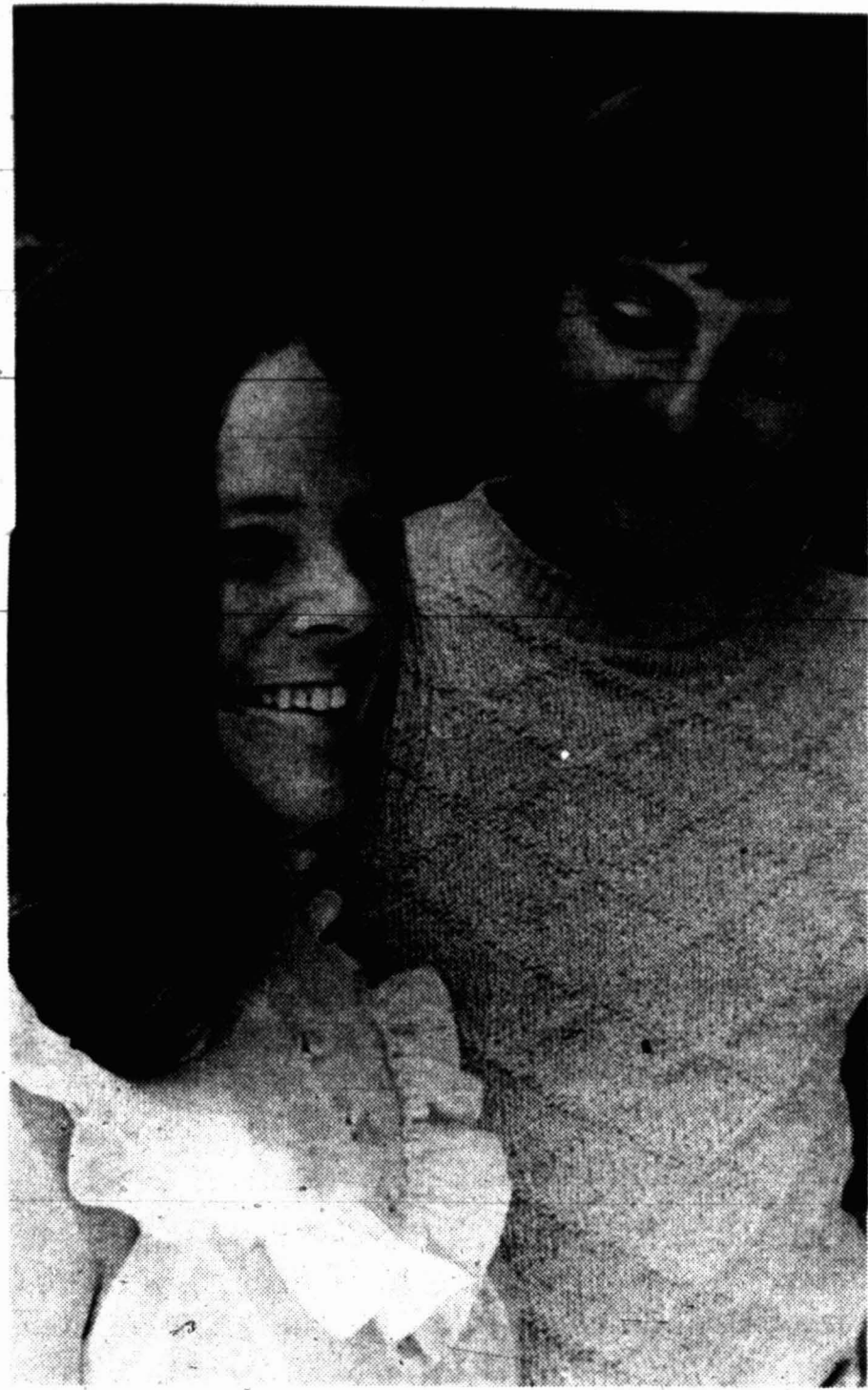
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MARGARET LEIDIG AND ROBERT BROWNE

Margaret Leidig engaged

Mr. and Mrs. Dale B. Leidig of Carmel have announced the engagement of their daughter, Margaret Glenn Leidig, to Robert Clifford Browne of Costa Mesa, son of Clifford E. Browne of Vancouver, B.C. and the late Thelma Browne. The bride-to-be is a graduate of Santa Catalina

School for Girls and is employed in Costa Mesa. Her fiancé attended Binghamton North High School, Binghamton, N.Y., and San Diego State University. He is also employed in Costa Mesa. The Aug. 18 wedding will be held in the garden of the bride's parents' home.

Calendar

GEM AND MINERAL SOCIETY

The Carmel Valley Gem and Mineral Society at its next regular meeting 7:30 p.m. Friday, July 13 at Carpenters Hall in Monterey will feature a slide program about "East Africa a Land of Many Faces."

The program will be narrated by Lee and Anita Johnson of Carmel, members of Carmel Valley Gem and Mineral Society.

The Johnsons' 32-day tour of Kenya, Uganda, Tanzania in East Africa was a safari staged by the Greater Los Angeles Zoo Association of which the Johnsons are Charter Members.

Besides the African animal pictures, the tour will also show a visit to the Olduvai Gorge, a most important prehistoric site, home of Neolithic Man and site of the late Dr. Louis S.B. Leakey's "diggings."

The program is free to the public and visitors are welcomed.

Compas receives university award

Among the 4,000 June graduates of the University of California, Los Angeles, was Bruce Compas, son of Mr. and Mrs. George Compas of Laurel Drive, Carmel Valley.

Bruce was one of seven students to receive the Outstanding Senior award. In the psychology department, he undertook independent research efforts and graduated with honors. He also completed a paper "The Behavior of Pre-School Children" which is to appear in a psychology journal.

As a member of the Student Educational Policies Commission, he drafted an analysis of the lecture system. He also worked with the Creative Teaching Center and "Bridge Back," a heroin rehabilitation program.

Working towards a Ph.D. in Psychology and Education, the grant he received will be used this summer in an undergraduate teaching assistant program.

Bruce has edited a book and is writing another, dealing with creative teaching methods which would strive for more personal attention.

Sullivan gets B.S. degree

John L. Sullivan of Carmel recently graduated from Sonoma State College, receiving a Bachelor of Science degree in psychology. He is the son of Mrs. Irene Sullivan Jackson of Carmel.

His sister, Sandra L. Sullivan, recently received her teaching credential from the Monterey Institute of Foreign Studies. She is a graduate of California State University, Fresno, with a B.S. in child psychology.

Sandra is traveling abroad in New Zealand, Australia, Tasmania, Tahiti and the South Sea Islands.

Monterey County delegates

The Fifth Annual Conference of the Association of California Symphony Orchestras was held in San Diego June 29, 30 and July 1.

Attending the conference from Monterey County Symphony were Haymo Taeuber, symphony conductor, and Mrs. Taeuber; W. Edgar Galloway of Carmel, president of the board of directors of the Symphony Association and Mrs. Galloway; Mrs. John P. Beahan of Carmel, manager and publicist for the Symphony; James M.R. Glaser of Pebble Beach, member of the board of the symphony and of AC - SO; Mrs. Roderick Dewar of Pebble Beach, member of the board of directors of ACSO and former Monterey County Symphony Guild president.

Mrs. Beahan and Mrs. Dewar were panelists at the conference.

One of the highlights of the conference was a concert of the San Diego Youth Symphony presenting the Young Artist Showcase. Featured on the program was Alan Hohvanness, conducting his own composition "Overture to Pericles" in its World Premiere.



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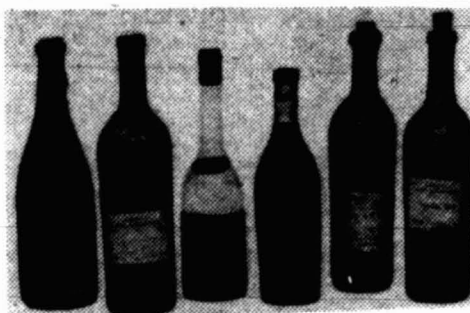
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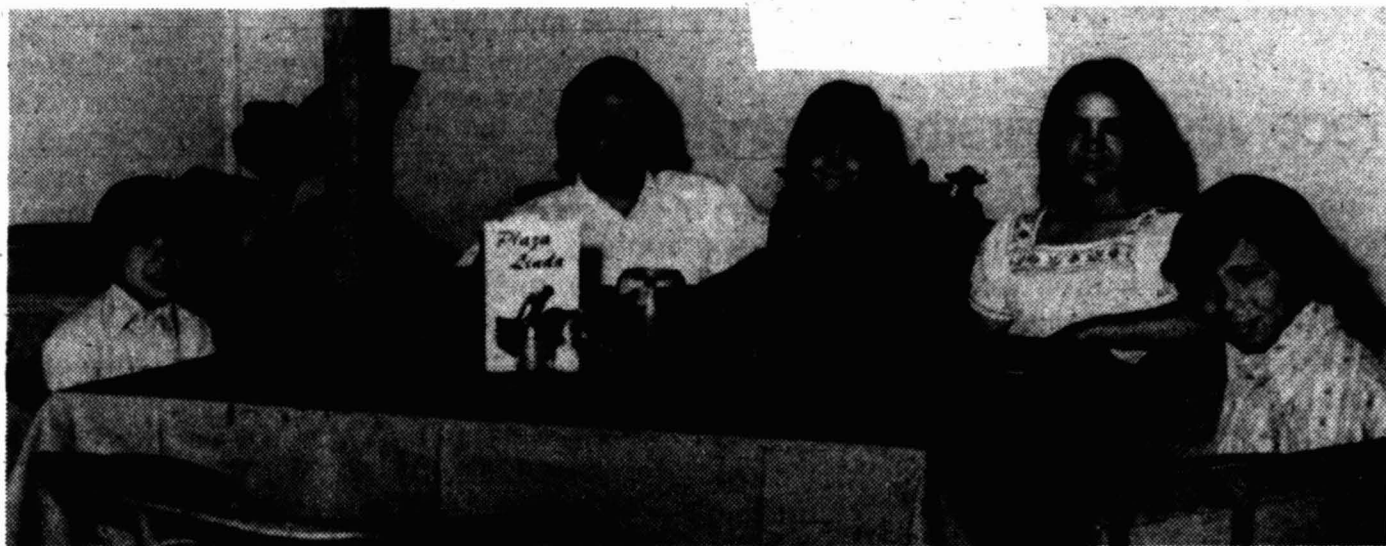
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to dining out on the peninsula

PLANKED FRESH SALMON, fresh from the sea, is now being featured at The Mark Thomas Outrigger on Cannery Row. Elegantly served on a basswood plank with vegetables, soup, salad, saffron rice or potatoes, dinner for two is \$8.95. The south seas atmosphere of the Outrigger is enhanced with their choice of more than 33 dinner items many with a polynesian flavor. Reservations: 372-8543.

OVERLOOKING MONTEREY BAY, The Cannery on Cannery Row features many fine dinner entrees: New York Steak, Patella Reale (abalone), Broiled Monterey Bay Salmon and Australian Lobster Tails. Dinner includes soup, salad and potato, and for those of us with a late appetite, a special steak sandwich is served until 1:30 a.m. Filled with the history of Steinbeck's Cannery Row, the building originally housed an old restaurant from the sardine era. 372-8881.

TUCKED IN A QUIET corner of Pacific Grove, Maison Bergerac is a restaurant for the Francophile. The sentimental diner who longs for the old-fashioned French restaurant with no affectations, will enjoy the cordial and civilized atmosphere which Raymond Bergerac and his smiling wife and children offer. Try their Pate du Chef, Fish Quenelles with Normandy Sauce, or Caneton a l'orange. Reservations are always necessary.

QUIET FRIENDLINESS and native costumes add to the charm of dining at The Ginza, near Fisherman's Wharf Monterey. Your hosts and hostesses give you the choice of sitting at Western-style tables, or of stepping up, unshod, into peaceful dining areas where low tables and cushions are placed in the Japanese manner. Head chef Miyshi Saito, who has been with The Ginza since it opened, is certainly responsible for the restaurant's continuing reputation for culinary excellence. Recommended dishes: Sukiyaki, Shabu Shabu, Kariba Yaki or Ginza Tempura DeLuxe. Call 375-5264.

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Phone 373-0556

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Bastille Day After Buffet

Sunday, July 15, 1973

(Served 11:30 a.m. - 2:30 p.m.)

Oeufs au Carry
Crevettes a la Creole
Bouchee a la Reine
Roulades de Jambon
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MONTEREY BAY SALMON • PATELLA REALE

DINNERS SERVED 5:00 - 11:30 P.M. (ABALONE)

SPECIAL STEAK SANDWICH SERVED 'TIL 1:30 A.M.

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AN ADVENTURE in itself, the dinner menu at The Rathskeller, Monterey has many exciting items, including marinated herring and shrimp cocktails as appetizers, Rathskeller salad and Gurkensalat (cucumber salad with sour cream), Rheinischer Sauerbraten, Steak Nibelungen, Paprika Schnitzel, and Tenderloin Steak Siegfried. For reservations call 373-2800.

MONTEREY CYPRESS TREES planted more than 100 years ago enhance the view from The Mission Ranch Dining Room in Carmel. Once a creamery of the Mission Ranch Dairy, the restaurant now features such specialties as Lobster Thermador with Sherry (Chef Sylvester's greatest!); Filet Tips Saute (with mushrooms) and Broiled Rock Lobster Tails. The Flaming Baked Alaska is a treat and I also recommend Mario's Speciality - Filipino Coffee. Entertainment at the popular piano bar is supplemented on Friday and Saturday nights by Dancing in The Barn to the music of Free Ride.

STEEPED IN THE best traditions of the finest French cuisine, Chez Felix Restaurant (on the third floor of Cannery Row Square) presents French dining in the finest gourmet manner. Felix and his charming wife Annie, also have provided you with the best view available of Cannery Row and the whole Monterey Bay. I especially enjoy the French Onion Soup served in a tureen with a delicious cheese baked on top. Other delicious entrees: Gratin de Fz de Veau Sauce Delle, Bisque de Crabe, and Medaillons de Veau Belle-Epoque. Be sure to linger over your gourmet dining experience at Chez Felix - Magnifique!

HEARTY APPETITES are welcome at The Elegant Rooster, 55 Camino Aguajito, Monterey. Specialties at this restaurant include Stuffed Prawns, Calamari Almondine, Chateaubriand, Flaming Steaks and Prime Rib. The thick, pick-of-the-prime roast ribs of beef are so ample in size they need a whole platter. Dinner is 5 p.m. to 11 p.m. Closed Sunday. Phone 375-5104.

BASTILLE DAY celebrants will be at the La Playa Hotel Sunday, July 15, for the special "Bastille Day After Buffet" Liberte! Egalite! Fraternite! Come and start a unique French dining experience with a complimentary glass of Vin Du Pays. Other gourmet french items include Oeufs Au Carry, Crevettes a la Creole, Bouchee A La Reine, Roulades De ambon, and Petits Fours. The Buffet will be served from 11:30 a.m. to 2:30 p.m. at La Playa.

THE DIAZ FAMILY invites you to both their Plaza Linda Restaurants - Carmel Valley and Cannery Row. Both serve the same high quality dishes prepared on location. One of my favorites is Super Tostada (a crisp flour tortilla with beans, lettuce, cheese, olives, tomatoes, chile verde meat, their own sauce, avocados and sour cream - \$2.25). Also try their special Mexican dessert - delicioso!

Altrusa Club installs officers

The Altrusa Club of the Monterey Peninsula held its annual installation dinner last week at the La Playa Hotel. Kiyomi Shimuzu, librarian at the University of California at Santa Cruz, acted as installing officer.

Mrs. Cyril V. Church of Pacific Grove will continue her appointment as president. Patricia Peart of Pacific Grove was also reelected as recording secretary.

Dr. Iona Logie and Sue

McReynolds, both of Carmel, will serve as corresponding secretary and treasurer, respectively. Elected to the executive board were Mrs. Gordon Nelson of Pebble Beach and Carol Smith, librarian at Fort Ord.

One contribution to Altrusa International's campaign is to eliminate architectural barriers which have impeded handicapped

persons from enjoying public events. The local club for that reason has recently covered the cost of installing a movable ramp for the Pacific Grove Junior High School auditorium.

Similar opportunities are being sought by the club, in keeping with the new biennial theme of Altrusa International: "Be A Channel for Change."



KIYOMI SHIMUZU (far right) acting as installation officer for the Altrusa Club of the Monterey Peninsula, salutes new Altrusa officers, (left to right) Carol Smith (executive board), Dr. Iona Logie (corresponding secretary) and Mrs. Cyril V. Church (president). The annual Installation Dinner was held last week at the La Playa Hotel.

Four Carmelites graduate

University of California, Santa Barbara, has graduated four students from Carmel in the largest graduating class in the history of the school.

Receiving degrees at the June 17 commencement ceremony were Michelle Anne Morris, B.A. in sociology; William Harold Sours, Jr., B.A. in sociology; Barbara Ann Stanton, B.A. in Asian studies; and Michael Donovan Whitcomb, B.A. in English.

Chancellor Vernon I. Cheadle conferred degrees on 3,736 candidates. More than 10,000 visitors attended the outdoor ceremony held in the campus of the seaside campus.

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Hearty appetite!
Luncheon:
Mon.-Fri. 11:30 to 2:30
Dinner: 5:00 to 11:00
Closed Sunday
The Elegant Rooster
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Phone 375-5104



MR. AND MRS. GERALD BARRON

Cheryl Carter weds Barron

Cheryl Diane Carter and Gerald Vincent Barron III were married in a candlelight ceremony in late June in the First Congregational Church of Fresno.

The bride is the daughter of Mr. and Mrs. Ronald D. Carter of Fresno and Carmel. She attended the University of Oregon, studied at the College Littéraire, Universitaire d'Avignon, Avignon, France, and graduated from the Monterey Institute of Foreign Studies. She received her teaching credentials in June from the University of San Francisco.

The groom is the son of Mrs. Gerald V. Barron of Carmel and the late Mr. Barron. He is a graduate of the University of San Francisco and the USF School of Law, and for the past year has been staff attorney in the California 5th District Court of Appeals.

Cheryl's wedding dress was Victorian styled ivory with lace bodice and deep lace insets in organza sleeves and edging the long

train. Her shoulder length veil fell from a lace and pearl-studded crown. She carried an old-fashioned bouquet.

Her five bridesmaids and maid of honor wore ivory empire floor length gowns with ruffled low necklines. Mrs. Carter wore pale blue crepe and Mrs. Barron chose turquoise chiffon.

Following the ceremony, the newlyweds drove off in a 1928 Packard Touring Car and headed for a reception at the San Joaquin Country Club in Fresno.

Among those attending the wedding from the Monterey Peninsula were Mary Barron, who recently moved to San Diego, Michael Dougherty, Col. and Mrs. James T. Root, and daughter Judy, Mr. and Mrs. George Solak, and Eugene Kramer, (all of Carmel); Mr. and Mrs. John Kirchenbauer of Carmel Valley; Chris Johnson, Jo Ometer, Michael Hogan and Pam Mayall, of Monterey; Mr. and Mrs. Eric Johnson, formerly of Pacific Grove, and Michael Grimes.

Bullock participates in educational conference

Dr. Kenneth Bullock, principal of Carmel High School, has been selected to participate in a unique national institute on reforming secondary education.

Four hundred of the nation's leading educators have been invited to the one-week session sponsored by the American Association of School Administrators, National Association of Secondary School Principals and Charles F. Kettering Foundation's Institute for Development of Educational Activities.

Working from reports of studies conducted during this year into the nature and need for reform of America's high schools, the educators will be relating national trends to their local needs.

One of the primary discussion topics will be educational alternatives and full community participation. Educational alternatives are optional means of acquiring learning outside the normal high school. These alternatives have been started to serve those students who have not found the traditional educational forms ac-

ceptable. Such programs using community businesses, institutions, and resources are already proving successful in many locales.

The participants will hear presentations by members of the National Commission on the Reform of Secondary Education which has concluded its investigations and will release its draft report at the institute. Some witnesses who testified before the commission also will be meeting with the institute participants.

Progress reports will be given on the Study of American Youth in the Mid-Seventies which is being sponsored by the National Association of Secondary School Principals and other research on the organization of secondary education.

The institute is designed to give the educators an up-to-date picture of the need for reform in secondary education and how best this can be carried out. Participants will be exposed to some of the latest information available on the revitalization of secondary education to serve the nation's young people.

TONIGHT Afterglow

Nightly Wed. - Sun.
9 p.m. to 1:30 a.m.

Holiday Inn
Carmel

Briley and Branch

with
Jeff Gilkinson

Cocktails and Dancing
9 p.m. to 1:30 a.m.

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On The Beach Off Highway 1

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Flamenco & Classical
music by
Peter Evans Sunday
And Paul Graham
Mon. & Tues.
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BUSINESSMAN'S
LUNCH DAILY
CORNER OF DAVID & FOREST

on the town

A FRIENDLY CROWD is usually gathered in the lounge of the Pirate's Cove at the Del Monte Hyatt House. Two Easy Pieces, a rock and romantic duo, plays on Monday through Saturday for listening and dancing. Lee Durley plays the organ while Jim LaPine accompanies on drums. They do everything from Roberta Flack to Italian and Spanish songs. All in keeping with the early Spanish motif of the Pirates' Cove - The place to eat, drink and be merry!

ANOTHER GREAT ENTERTAINMENT group is performing in the Cap'n's Hook Lounge at the Holiday Inn, Monterey. Briley and Branch, with Jeff Gilkinson, is a highly versatile group with a repertoire that runs the gamut of the past 20 years in music. Judy Branch is a former lead singer with the Harry James band; Pat Briley is a composer who has written 18 recorded songs; and Jeff Gilkinson is a versatile musician in the classical mold who alternates on four instruments! Tuesday through Saturday from 9 p.m. to 1:30 a.m.

THEY HAVE SUCH a good time performing at the Holiday Inn, Carmel, that they want everyone who comes to have as much fun! That's the Afterglow, six-member Nevada-type lounge act performing Wednesday through Sunday in the Serra Room. Larry Alexander, leader of the group and drummer, describes their performance as "one big party as young and old enjoy a big variety in entertainment." That includes Top 40 Rock, ballads, old standards, and medleys from Broadway plays.

ALREADY A well-known and popular lunch spot on the Peninsula, David Bindel's King's Cross Station is conveniently located on Forest Avenue at David in Pacific Grove. If you want a great lunchtime buy, try their Stationburger or Crossburger. On the entertainment side, a more mellow tone is now featured at King's Cross. The Evergreen will appeal especially to Kingston Trio fans; Peter Evans is an excellent flamenco and classical guitarist; and Paul Graham is singing and playing guitar after recently appearing in Hawaii.

JIM LESAGE STARTS off the evening by strolling around tables in Raphael Restaurant in The Travelodge at the Monterey County Fairgrounds. Singing and playing guitar he plays all your favorite requests. Around 8:30 p.m. Jim starts the dancing in the Cuddly Bear Lo Lounge where he plays piano. Fast or slow number, Jim can play anything that suits the crowd. This amiable and talented performer is there Thursday, Friday and Saturdays. The new dinner menu at Raphael features Neptune's Catch (Sole, Shrimp and Scallops); Top Sirloin Steak (half-pound of choice beef); and Golden Fried Chicken in addition to their varied "Hamburger Heaven" menu.

Pirate's Cove

THE place
to eat, drink and be merry

7 A.M. - 11 P.M.
BREAKFAST SERVED ALL DAY
LUNCH 11-5 DINNER 5-11

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TWO EASY PIECES
9-1:30

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for your favorite tune
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Reagan gives assurances on Wood's Odello bill

Assemblyman Bob Wood says he has received "indications" from Gov. Ronald Reagan that the state administration is receptive to a budget augmentation for the proposed state acquisition of a portion of the Odello property.

Wood, with Sen. Donald L. Brunsy (R-17), has introduced a budget augmentation bill to appropriate \$1.8 million for the purchase of the western half of the property.

State Parks and Recreation Department director William Penn Mott has given Wood assurances the state would then be willing to lease the property back to the Odellos so they can continue artichoke farming.

Last week Reagan approved the state budget, which included approval for the Odello project as part of a state bond issue. The bond issue included projects from all over California that would be submitted to the

voters of California in the June 1974 election. If the bond act is successful, funds would be immediately available for the purchase of the land.

Wood said they were "trying to speed up the whole process by going for a direct augmentation to this year's budget. This would make the funds available this fall and end some of the controversy that has held this up for the last several years."

"OLAF, the City of Car-

mel, and the others involved have all agreed that this land should stay in open space. With this acquisition, it will stay in agriculture for the next 15 years, and ultimately be added to the Carmel River State Beach and the whole Point Lobos complex," Wood said.

Reagan, through a staff aide, said he would be willing to support the bill for outright acquisition from money left over in the Bagley Conservation Fund. As a result of the state

budget surplus, added monies have been available for state park acquisition throughout California.

The Wood bill was approved by the Assembly Natural Resources and Conservation Committee in June. When the legislature resumes the session in August, the bill would be heard by the Assembly Ways and Means Committee before the Assembly floor and the Senate.

If the bill is successful, this would end the need for a

county redevelopment agency on the property and end the complicated tax increment funding method devised by the board of supervisors for the project.

The state money, supplemented by the contributions from OLAF and the City of Carmel, would pay for the land outright without need for any interim financing.

Wood said he hopes to bring the bill to a vote in the Assembly as soon as possible upon their return on Aug. 6.

Mrs. Reinhold named Carmel Foundation director

The Carmel Foundation has appointed Mrs. Katherine B. Reinhold to serve as executive director.

Mrs. Reinhold succeeds the late Mrs. Ruth Ware who passed away in May.

Mrs. Reinhold, a graduate of the Academy of Fine Arts in Illinois, has an extensive background of volunteer work with public service organizations including the Y.W.C.A., P.T.A., Girl Scouts, the Red Cross and others. She served as resident director of the Asher Student Foundation, and later in the same capacity at Ferris State College, both in Michigan.

Carmel and the Monterey Peninsula hold long ties for Mrs. Reinhold. She and her late husband, Frederic W. Reinhold, resided here for some years prior to his death in 1962. Her sister and brother in law, Mr. and Mrs. Daniel W. Kohlsaat, reside in Pacific Grove.

Miss Florence Beard, Foundation President says: "We are fortunate in finding



MRS. KATHERINE REINHOLD

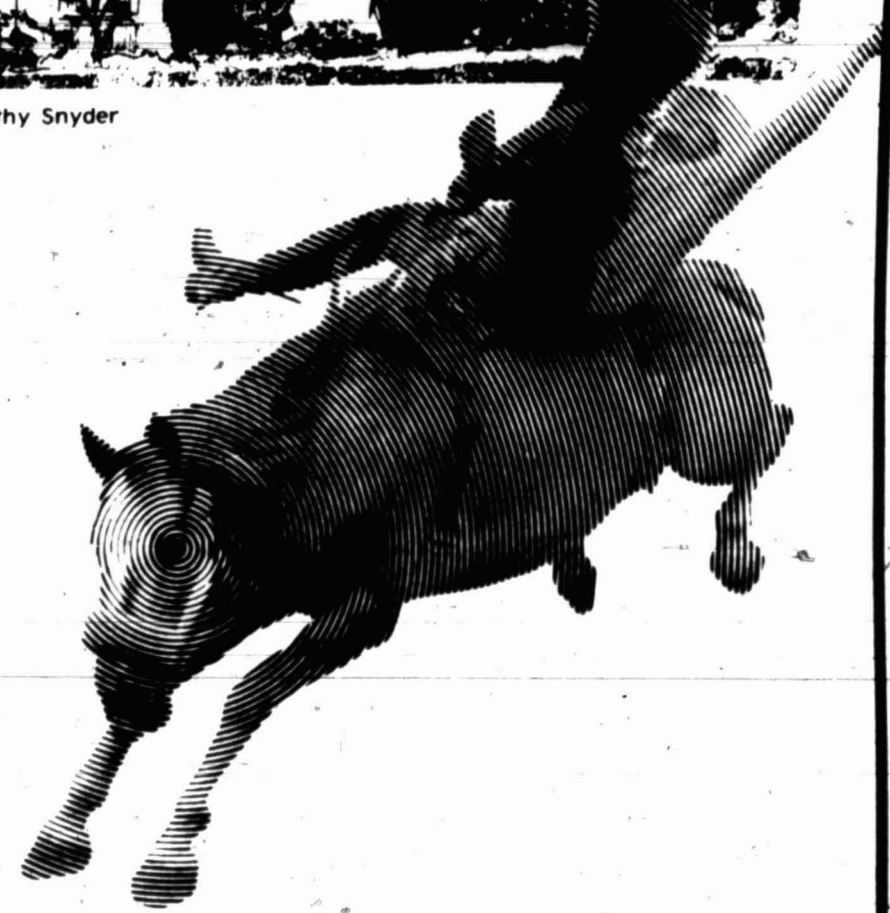
a person of Mrs. Reinhold's qualifications to serve as our executive director. Not only does her long experience in volunteer work and public service give us confidence in

her ability to manage our operation, but her warm personality makes us feel that she will very soon find a place in the hearts of all of our members."

Come to the California Rodeo and help the Valley Guild preserve the Steinbeck House.



From an Original Etching by Dorothy Snyder



The Valley Guild, a non-profit volunteer organization of Salinas Valley women, is working to acquire the historic John Steinbeck House. The Guild wants to preserve and maintain the faithfully restored Steinbeck House as a valley landmark.

As part of their fund raising efforts, the Valley Guild is selling tickets to the California Rodeo. So, come to the Rodeo this year and help preserve the John Steinbeck House.

Tickets may be purchased from the following:

All Dick Bruhn Stores (Through July 18)
Del Monte Center Mall (Through July 14)
Holman's, Pacific Grove (July 12, 13, 14)
The Back Pocket, Carmel (Through July 18)
Mrs. Robert Tuttle, Carmel, 624-7910

TICKETS: \$2.50, \$3.50, \$4.50 (Children under 12, \$1.00 less)

THE CALIFORNIA RODEO SALINAS JULY 19, 20, 21, 22, 1973

THE SECRET GARDEN

THE SECRET GARDEN has just received hundreds of new plants, ceramics and other accessories. Many of these plants have never been seen before on the Monterey Peninsula, and others are beautiful examples of old favorites. Come see the exciting changes that are being made to accommodate the new arrivals. The Secret Garden is nestled behind iron gates on Dolores between 5th and 6th in Carmel. Phone 625-1131.

Supervisors adopt animal control ordinance

By ARDIE CLARK

A COUNTY - ANIMAL control ordinance was unanimously passed last week by the Monterey County Board of Supervisors. Its effective date will be September 1.

Spiraling animal populations -- cats and dogs; especially dogs -- caused the board to take this action. They had received considerable pressure from county residents to do something about the damage and general nuisance from the ever-increasing number of free roving animals.

The so-called "new" ordinance is actually an amendment to Ordinance No. 1070, passed and adopted on Dec. 15, 1958. However, its overall effect will be that of a new ordinance.

All fees associated with the county's animal control program have been increased. The old kennel fee of \$15 has been eliminated, but this is because each dog will now be viewed individually in all cases.

One purpose of the new ordinance is to shift the costs of animal control from the property owners in general to pet owners specifically.

County areas that already have strong leash laws will be exempted from the controls of the ordinance. As in the past, the county will direct its intent towards the unincorporated areas; although the board hopes cities will follow the county's guidelines wherever possible.

Fees according to the new program are as follows:

	Old fee	New fee
License for neutered male and spayed female dog	\$3.00	\$5.00
License for unneutered male and unsplayed female dog	3.00	10.00
Penalty for late licensing of dog	2.00	3.00
Board cost per day for dog or cat	1.00	2.50

Quarantine cost per day	2.00	3.00
Impound with license	5.00	10.00
Impound without license	10.00	15.00
Rabies vaccination at county pound	5.00	7.50
Distemper, hepatitis, leptospirosis vaccination at county pound	0	8.00
Rabies vaccination at special reduced-fee clinics	0	2.00

In addition, there will be an impounding fee of \$5 apiece for stray cattle, horses and domestic animals other than cats and dogs. Any subsequent transportation and feeding bill incurred by the county will be added to the \$5 fee.

The ordinance also includes a spay - neuter incentive program "for each cat or dog placed for adoption by the animal shelter." Persons adopting a cat or dog will be charged \$20 for the purpose of contributing to the unsexing of the animal by a licensed veterinarian within six months of the adoption.

However, if the animal is returned to the shelter within 30 days of adoption, the fee will be refunded.

Persons paying the \$20 will be given a certificate of payment to be presented to a licensed veterinarian if the unsexing is done. When it is completed, the veterinarian endorses the certificate and returns it to the county for payment of \$20.

UNLESS an area of Monterey County already has a strong leash law of its own, or it is an incorporated area, it shall be unlawful for any person owning or having charge of a dog to permit it to "run at large."

This is not to say the county passed a leash law of its own. To prevent misinterpretation or confusion, a dog is deemed to run at large unless it is:

1. Led or restrained by a chain, strap or cord attached to its collar or harness and actually held by some person or made fast to some stationary object; or,
2. Accompanied by a person, and sufficiently trained to be reliably responsive to the recall command and control of such person; (or it is)
3. On the property of its owner.

The new ordinance was without opposition from the areas to be directly effected. Incorporated areas and areas that already have strong leash laws will be governed by their own ordinances.

The Monterey County chapter of the Farm Bureau approves of the new ordinance, according to county administrator Edwin R. McCauley. He said the Farm Bureau had notified him of its support.

The Society for the Prevention of Cruelty to Animals also supported the gist of the ordinance, but it wished the license fees were set in order to provide great encouragement for people to spay or neuter their dogs.

It also wanted the county to provide more than a purported

\$5,000 for a pilot spay - neuter program (to receive matching funds from the SPCA).

SPCA business manager Michael Brown thought the fees should be adjusted so that persons owning unaltered animals would pay more for a license than it would cost to have the animal altered.

CARMEL VALLEY veterinarian Dr. Gerald Petkus told the board he wished it would reconsider its initial proposal that it contribute only \$5,000 to a pilot spay - neuter program. Petkus indicated that this would amount to approximately \$1,000 per county district, and thus would not be enough to get the program started.

He was cut off, however, by board chairman Ellis Tavernetti, who pointed out that the purpose of Tuesday's hearing was to pass the proposed animal control ordinance, not to consider the budget.

Tavernetti said such matter as budgeting for the spay - neuter program and providing \$80,000 for improvements in the county pound would be taken up Friday, July 6.

While he still had the floor, Petkus said the SPCA has in effect been "subsidizing the county's animal control program in the tune of \$50,000 per year."

Because of this, he thought the county should carefully consider the advice of the SPCA before it takes final action in appropriating funds for animal control.

Also to be considered during the budget hearings will be the issue of adding another animal control officer. Tavernetti said this would be specifically for night hours when the dog problem is greatest.

Little League prepares

The Carmel little league all-star team has been practicing to prepare for their first game of area playoffs against Pacific Grove July 17.

While coach Gordon Miyamoto and manager Brian Kelly aren't claiming their team can take on the world, they do think they look pretty good.

According to Kelly, about 75 per cent of practice has been spent working on hitting.

"Mainly because we've got a good defense," he explained, "but you've got to hit... to get anywhere."

Miyamoto has been stressing the importance of base hits over striving for a triple or home run and polishing up techniques.

"The whole emphasis has been on meeting the ball," Kelly stated.

"This year they'll still throw curves all over," Miyamoto said, so he has included curve balls and fast balls in the workouts. Curve balls, which are claimed to cause "little league elbow," will be banned throughout the district next year.

While hitting has been stressed, pitching has not been forgotten. "Your pitching is quite important," Miyamoto pointed out, "If you can't hold the other team down... well, they can run away with the game."

Mark Dodd, John Lucido David Carpenter and Mike Wecker were pointed out as being equally good pitchers and each will probably be pitching in the all-star games.

Miyamoto summed it up as "we're hitting well, the pitching is starting to come around and the infield is working well..."

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Two ordained at Carmel Mission

Lawrence Edwin Betrozoff and Gerald Leo McCormick were ordained to priesthood at the Carmel Mission Basilica, Saturday, June 23. Father McCormick had been a deacon at the Mission for the past year; Father Betrozoff has served Resurrection Parish, Aptos, as a deacon.

Bishop Harry A. Clinch conferred the Sacrament of Holy Orders. A reception in Crespi Hall followed the ceremony.

The following Sunday, Father McCormick offered his first Mass of Thanksgiving in the Carmel Mission. Father Betrozoff also celebrated Mass of Thanksgiving June 30 and July 1 at St. Anthony's Church, Menlo Park, and Church of the Visitation in San Francisco.

Father Betrozoff and Father McCormick have been ordained for the Monterey Diocese. Betrozoff has been assigned associate pastor of Madonna Del Sasso in Salinas. McCormick is the associate pastor of Lady of the Assumption in Watsonville.

Father Lawrence Betrozoff, a native of Raymon, Wash., attended public schools in that area. In 1956, one year after his graduation, he was employed by Pacific Gas and Electric Co., and spent eight years in the San Francisco accounting center and two years as a rate analyst in the customer services division in Oakland. He entered the University of San Francisco, where he studied philosophy, in 1965. Two years later, he entered St. Patrick's

College, Menlo Park. For the past three years, he has been attending St. Patrick's Theologate in Menlo Park where he is a candidate for the master's degree.

He was ordained to the diaconate June 3, 1972, by San Francisco Bishop William J. McDonald.

Father Gerald McCormick, son of Mr. and Mrs. John J. McCormick of Detroit, was born in Wayne, Mich. and attended St. Clare School in Grosse Pointe Park and Austin Prep in Detroit before entering St. Edward's University in Austin, Tex. He received his B.A. degree in English in 1966.

Before entering St. Patrick's Seminary in Menlo Park, McCormick taught at his alma mater, St. Clare School, and did social work with migrants in Michigan.

Father McCormick has done pastoral work at St. Elizabeth Church in Milpitas and has served on the Monterey Diocese's Vocation Commission and Divine Workshop Commission and as assistant superintendent of schools.

Bishop Clinch ordained him to the diaconate on June 3, 1972.



JOINING BISHOP Harry Clinch (center) and Rev. Msgr. Philip Maxwell, Chancellor of the Monterey Diocese, (right) celebrate the newly ordained priests,

Father Gerald McCormick and Father Lawrence Betrozoff, in the Carmel Mission Basilica June 23.

'Day of the Jackal' to be screened

"The Day of the Jackal" started Wednesday at the Carmel Village Theatre, Dolores and 7th.

Based on the best-selling book by Frederick Forsyth, the Fred Zinnemann film traces the actions of a professional assassin who was hired to kill General Charles de Gaulle of France.

Not one drop of blood is spilled in the John Woolf production under the belief by Zinnemann that "violence in movies should be implicit - not explicit."

In turn, "The Day of the Jackal" is rated GP, with parental guidance suggested because some of the

material may not be suitable for pre-teenagers.

Released by Universal, the production stars Edward Fox as "The Jackal," with Alan Badel, Tony Britton, Cyril Cusack, Michel Lonsdale, Eric Porter and Delphine Seyrig.

In preparation for the film, director Zinnemann worked for a year with screenwriter Kenneth Ross to capture the essence of Forsyth's fluid story in acceptable cinematic terms.

The result has been a suspense-filled thriller that incorporates the feel and appearance of the period of the film, 1963.



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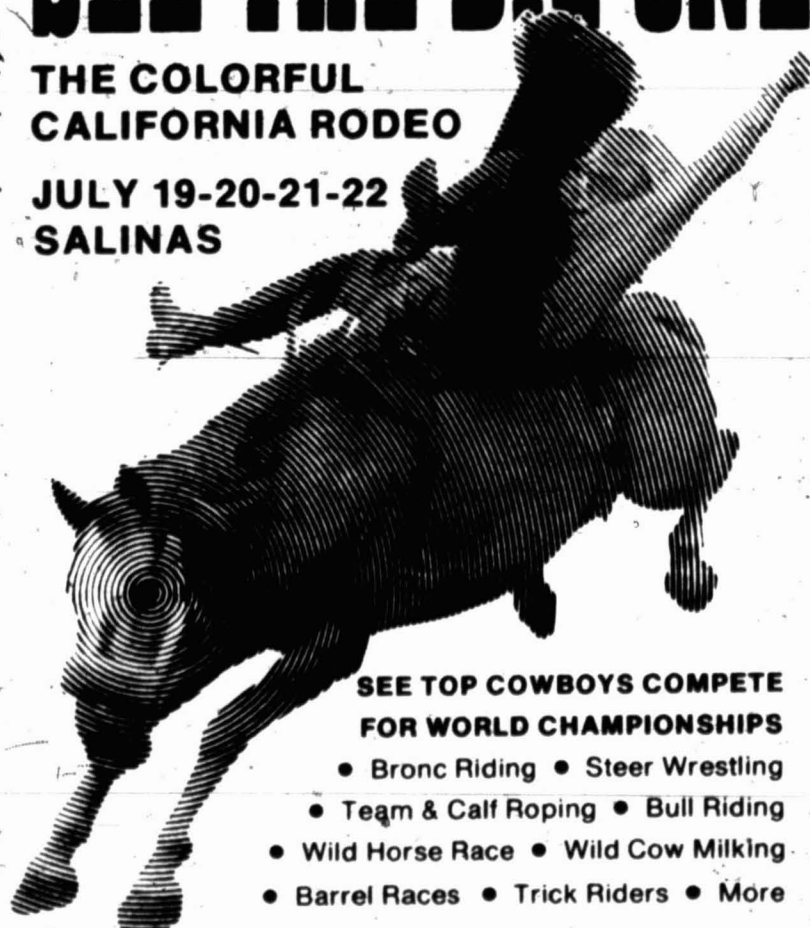


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Cal., 93901. Monterey Sport Shop, 486 Alvarado St.,
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we intend
to keep it . . .
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are completed this Fall)

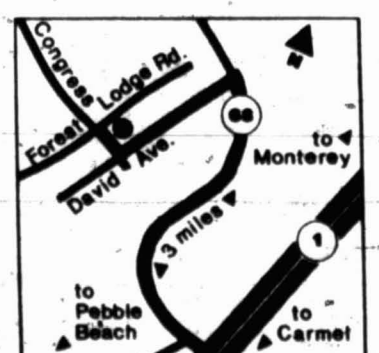
You love the Monterey Peninsula for its natural beauty — that's why you visit here, isn't it? Now you can own your part of it . . . and we promise to keep it that way forever. We have designed this "limited-edition" community around existing pines and oaks . . . and those few that we did have to remove are going to be replaced when the homes are completed.

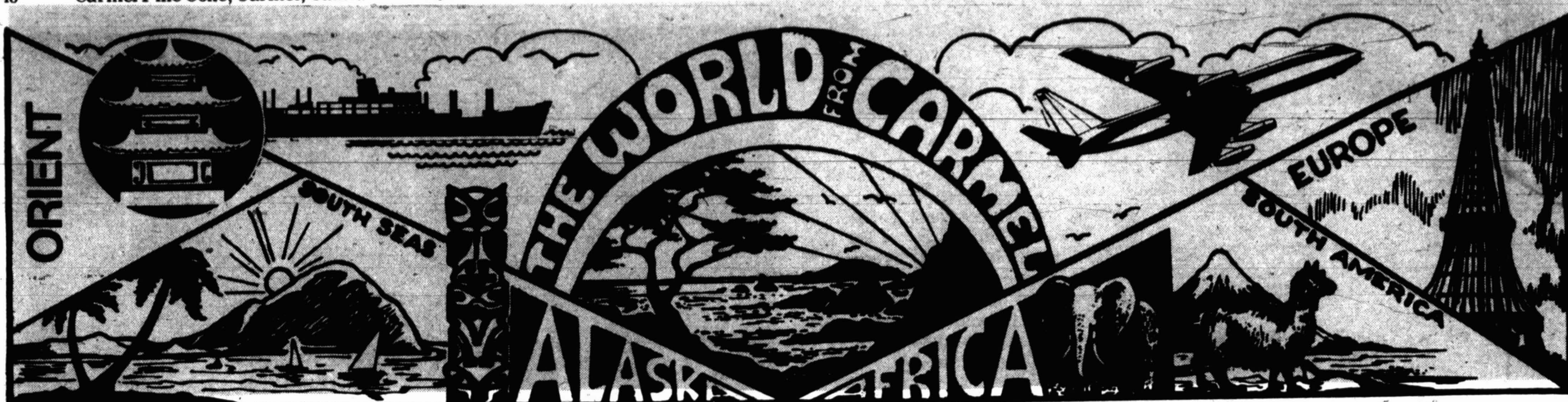
Forest Grove is a rare collection of homes. They are great "first" ones, but priced so many families buy them as a "second" home. There are no models yet, but when you see the plans you'll understand why 75% of the first unit is already sold out! So take a few minutes on your vacation to see Forest Grove — you'll never want to go home again!

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You can hear the African sunset

By NEIL G. KIRK
Bayswater Travel Service

AN AFRICAN SUNSET is a strange cacophony of sound as well as a spectacle of color. Relaxing at any of the game preserves in East and South Africa, you can actually hear the sun go down!

The twitter of a myriad bird, the chatter of baboons and the many noises of the bush gradually die down as the sun sinks. In the twilight there is a sudden eerie hush.

Then the sounds of the night take over. In the bush a leopard coughs, hyenas howl and a million crickets start their chorus. This is but one of the unique experiences that await you when Africa calls.

It is frequently held that too much emphasis is placed on Africa's wild and primitive life, with the result that the world is not aware of the fine cities, the industrial development and scientific achievements that are today such an integral part of the modern African scene.

But the policy of nature conservation in many African countries has given them an incomparable tourist product. In Kenya, Tanzania, Mozambique, South Africa and Rhodesia - to mention only a few - national parks, botanic gardens and nature reserves protect the greatest variety of animals, birds and flowers on earth. And since the

potential tourist is well aware of the desperate importance of environmental protection, it is accepted that this aspect of Africa will primarily appeal to him or her.

But let's talk first of getting there!

So often a travel agent hears the comment "I would like to visit Africa, but it is so far away and it costs so much to get there!" Thanks to jet travel and excursion air fares this is not really the case.

From the West Coast, for example, a 45-day (maximum validity) round trip air excursion to Johannesburg in South Africa, using scheduled airlines, cost \$1,042. This airfare permits a total of six stopovers along whichever route is selected. Add to this the benefit of being able to stop off in South America on the way over and in Europe on the way back and you have three continents for the price of one air ticket!

It is an airfare bargain well worth considering by the person in search of a new and different travel destination. And let it be added at this time of inflationary spirals and currency devaluations that the countries of Southern and East Africa are comfortably within the budget of the American tourist. Hotel and restaurant costs in Cape Town, Salisbury and Mombasa will not leave the

traveler aghast as many of their counterparts in Paris, Tokyo and Frankfurt presently do.

Just as it is not necessary for the visitor to Africa to

countries most likely to be visited, there is nothing to preclude establishing an itinerary that will best satisfy individual interests and curiosity.

inaugurated South Atlantic air service - linking Buenos Aires in the Argentine with Cape Town on Africa's southern tip - can be taken at slight extra cost.

not surprising that incredibly varied cultures, climatic conditions and scenic panoramas will be encountered. Boasting 16,000 to 18,000 species of plants (there are more than 1,000 different lilies alone), 1,500 species of fish and a bewildering abundance of animal and bird life, it has been described by one writer as "the most extravagantly life-filled place in the world."

There are jungles and deserts, snowy mountains and grassy plains, deep river valleys and endless quiet beaches. And above them all, that impossible blue sky and its buoyant sun, for South Africa enjoys a sunny and temperate climate. With a network of magnificent highways and hotels of international standard spread across the land, South Africa might have been designed for touring. And the ideal way to see it, of course, is by car.

Too often, visitors to the southern tip of Africa pause briefly in Johannesburg, Cape Town and the world famous Kruger National Park. But there is so much more rightly deserving of time, attention and appreciation - the rich tribal life of Zululand and the Transkei, the struggles and heritage of the early pioneers, the beauty of the Garden Route between Cape Town and Durban, the distinctive character of Cape Dutch architecture, the tranquil appeal of superb

Continued on page 49



ZEBRAS stop to drink at a South African drinking hole. (Photo courtesy of South

African Tourist Corp.)

participate in a costly and elaborate "safari" so is it unnecessary to join a fully escorted group tour - though there are many excellent ones from which to choose - if the freedom of independent travel is preferred. Excellent facilities, both for local sightseeing and for regional touring, exist in the more important centers. With English being an official language in the

VARIG BRAZILIAN AIRLINES and Braniff International both offer frequent flights from Los Angeles to Rio de Janeiro by way of Lima, Peru.

From pulsating Rio de Janeiro there are non-stop air services to Johannesburg, South Africa, operated by South African Airways and Varig. If preferred, the recently

Leaving Africa on your return journey, you have a practically limitless choice when it comes to selecting a stopover point in Europe of the Mediterranean. Perhaps your preference will be London, or Paris, or Athens or Tel Aviv? But first, let's retrace our steps to arrival in South Africa.

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al resorts such as enberg Bay and Herus, the spectacular amas of the Eastern svaal Lowveld, the ic charm of cities such retoria, Bloemfontein, rmaritzburg, Stellen n and Grahamstown above all, the warmth iendliness of the people colors and cults.

this and more can be nished in a two or week tour, by car or r coach, of South a. As an example of a comprehensive 17-coach tour, embracing of South Africa's st highlights, is ble through one tour tor in that country at ximately \$660 (per n - sharing basis), ng top hotels and in- g meals.

-drive tour programs, i include medium size n rental cars, quality accommodations and breakfast daily, would approximately \$570 (for of two traveling her) for a 15-day car

e Kruger National Park, ing an area the size of achusetts, is one of the test and best-known sanctuaries in the l. But due to its easy ssibility from Johan- rg and the "Reef" opolitan area, it tends to overcrowded. The in- tional visitor can ly plan his itinerary to the Hluhluwe Game rve near Durban - us for its square - lipped rhinoceros - or the mparable Etosha Pan e Reserve in South West a, located north of hoek, an international ay from Europe. The ia Pan is the world's st game reserve, 26,00 e miles in extent and ng unsurpassed game ng and photographic unties.

ING JOHANNESBURG "jumping-off point," a ty of side trips are ble to South Africa's ibors. Top most on the

list of things to see and do is the legendary Victoria Falls in Rhodesia, complemented by Salisbury, the capital city and the mysterious Zim- babwe Ruins. Wankie National Park near the Victoria Falls, in addition to having some of the largest concentrations of buffalo, zebra and wildebeeste in Africa, features elephant in such numbers that it has been dubbed "Tusker Territory."

Lesotho and Swaziland, the tiny landlocked countries in Southern Africa, share some of the most spectacular mountain scenery on the continent and a few days in these picturesque countries affords delightful respite and an opportunity to see first hand the mode of life and customs of the friendly Basuto and Swazis. And the visitor who hankers after the diversions of Las Vegas and Reno can happily satisfy their urge at the Swazi Spa, casino center and vacation

playground for many South Africans.

Like most countries in Southern Africa, Mozam- bique lays claim to several fine wild life sanctuaries notably the Gorongosa Game Reserve, a short distance inland from Beira. But with 1,500 miles of magnificent beaches and a life style closely following that of its mother country, Portugal, it is understandable that Mozambique has earned the title "The Algarve with Animals."

Lourenco Marques in particular has a pervading Latin-European at- mosphere, where the in- clination is to relax by day while savoring the good food, wine and entertainment by night. And it is just a little over 200 miles from Johannesburg.

Flying north, Nairobi is usually the convenient base for exploring the profusion of game parks in Kenya and Tanzania. Both are lands of kaleidoscopic contrast, but their greatest attraction is

their wealth of wildlife in settings of grandeur and beauty. Overly romantic attachment has been given to Treetops, whereas it must be emphasized that the finest game viewing opportunities are to be had in the vast National Parks of Tsavo, Amboseli, Lake Manyara, Serengeti with its renowned Ngorongoro Crater, and Masai-Mara. All are ac- cessible from Nairobi by road or by regional air service and the international visitor may travel in- dependently or reserve in advance one of the many tour packages available.

Kenya is synonymous with safaris to the game sanc- tuaries, but the country's 300-mile tropical coastline on the Indian Ocean has a great appeal and ensures a welcome break from con-

July 12, 1973

Carmel Pine Cone, Carmel, Calif.

49

stant game spotting. Mombasa, a one-hour flight from Nairobi, and its resort to the north, Malindi, provide long stretches of dazzling white sands shaded by coconut palms. Most of the coast is protected by a coral reef some one-half mile out, providing safe bathing and excellent op- portunities for water sports and skin diving.

At this time, un- fortunately, the scenic splendors of Uganda and the Eastern Congo-Kinshasa - especially the Ruwenzori Range (the legendary "Mountains of the Moon") and jewel-like Lake Kivu in what is termed the Swit- zerland of Africa - are not within easy reach of the international tourist.

Therefore, if the appetite

has not at this stage been satisfied, Ethiopia would be the following travel target on this huge continent. But only so much can be ac- complished in 45 days - the maximum validity of the air excursion to Africa - and if the traveler seeks to reserve a few days for Europe prior to flying home, then this land, with its contrasting culture and history, will best be kept in store.

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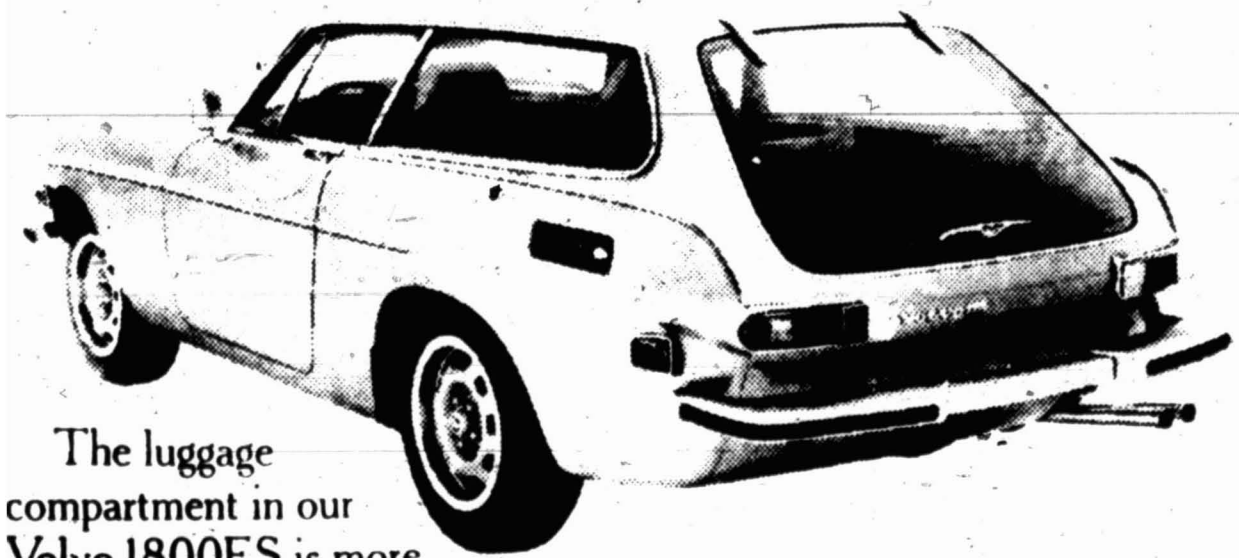
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Highlands Inn granted parking platform

Highlands Inn will be able to begin construction of its proposed parking platform, following action by the Monterey County Board of Supervisors last Tuesday.

The board deleted a proposed condition on the use permit granted by county zoning administrator Robert Slimmon, Jr.

The condition would have required "that the Highlands Inn consent to a permanent no parking zone along the entire frontages of Highlands Drive and Fern

Canyon Road prior to the issuance of a building permit, subject to the approval of the Monterey County Road Commissioner."

But although the condition was removed, no parking zones will probably be established along both of the roads.

At first glance, this appears to contradict the deletion of the stipulation.

But as stated by Mrs. Patricia Ramsey (attorney-wife of Highlands Inn owner Robert Ramsey), the Inn is

not against no parking along the roads. It was, however, against use of the word "consent," which she said "is a permanent threat to Highlands Inn to keep the roads clear."

"This is the duty of the county road commissioner," she stressed. "It should not be up to the Inn to police and keep the roads clear."

Slimmon replied that a threat had never been made; that he had only been interested in establishing no

parking zones for traffic to flow smoothly.

She subsequently read part of the minutes from the June 19 appeal hearing. At that time, Slimmon said "revocation of the use permit" could be used to enforce this condition.

Mrs. Ramsey pointed out that there is not a county ordinance establishing no parking along any part of Highlands Drive, although the road commissioner previously stated there was.

"We have already con-

sented to no parking along Highlands Drive," she said. "We don't want parking along it."

"If the public safety is threatened in this area, why hasn't the road commissioner proposed and passed an ordinance? Passage of the ordinance would take care of congestion."

Road commissioner Bruce McClain admitted he was in error when he stated a no parking ordinance covered Highlands Drive. He added

that since Highlands Inn wants an effective ordinance for that section of the county road system, he could draw one up and propose it.

Chairman Ellis Tavernetti said he would change his previous vote against the Inn's appeal because he thought a parking ordinance controlled parking there.

He also said since Highlands Inn is willing to have the area posted, the road commissioner should begin drawing up an ordinance.

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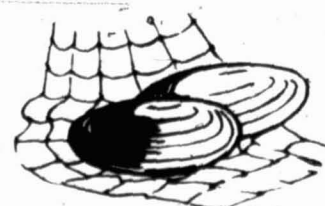
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Horseless carriages will parade

A nostalgic treat is in store for visitors to Carmel Center, Rio Road and Highway 1, Saturday. Horseless carriages will be driven on parade down the driveway entrance to the shopping complex and around the buildings and into the mall of fountains, starting at 10 a.m.

The exhibit is presented by the Monterey Cypress Region of Antique Automobiles. Ed McGlochlin, president, as a

monthly attraction for the community.

Comparable to other antiques, the cars, rubbed and polished, have great value.

Among the owners and drivers will be: Ed McGlochlin, with his 1919 Ford Station Hack and his 1924 Dodge Touring Car.

Earle and Ruth Lopes, Pacific Grove, will bring their 1913 Model T Racer; Colonel J.N. Wergen, Pacific Grove, will drive his 1913

Model T Touring Car; Commander W.L. Estes, Pebble Beach, will be in his 1926 Model T Ford Pickup; Bob Tanous, Pacific Grove, will bring his 1927 Buick; L. Rhodes, Carmel Valley, will show his Model A Pickup, while John Keller, Monterey, will drive his 1924 Model T Station Hack.

In contrast to last month's display of the sleek lines of racing cars which were in the Olympia Sprints at Laguna Seca Raceway, the antique cars still being driven and on exhibit at Carmel Center this Saturday will present an interesting picture of development.

Barracuda swim team places first

The Carmel Barracuda recreational swimming team captured first place in 58 of 74 events to swamp Gilroy 468-148 at Gilroy High School pool Saturday.

The Barracudas broke eight team records in the event. It was the team's second meet in Tri-county Division II competition.

Gail Frost of Carmel broke the previous team record for 11 to 12 year-old girls' 50 yard butterfly at 36.2 seconds; Ann Hilrich of Carmel Valley, 1:21.2, 13 to 14 year-old girls' 100 yard butterfly; Chris Bottaro of Carmel Valley, 1:20.8, boys' 100 yard backstroke; John Barbert of Carmel, 41.3, 11 to 12 year-old boys' 50 yard backstroke; Sara Hicks of Carmel Valley, 19.3 eight years and older girls' 25 yard butterfly.

The 100 yard, eight years and older boys' freestyle relay team record was broken by John Goss, Carmel; A. Salmonsens, Carmel; John Rudolph, Carmel; and Dan Weiss, Carmel Valley.

The 13 to 14 year-old girls' 200 yard freestyle relay team record was broken by Sharon Wong, Stacy Weber, Renayda Wolfe and Colleen Kelly, all of Carmel Valley.

The Barracuda diving team placed 15th in the all division Tri-county diving meet at Seaside High School Saturday.

Winning first place awards for Carmel were: Tim Auger, 9 to 10 year-old boys; Roxanne Mahroon, 11 to 12 year old girls; Barbie Leonard, 13 to 14 year-old girls; and Shane Hattan, 13 to 14 year old boys.

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Library's summer reading program

"Reading is Wild" is the theme of the Summer Reading Club in progress at Harrison Memorial Library in Carmel.

Wildlife of Monterey and Santa Cruz counties is being "tracked" from good books to good books. Reading 10

books gets a wild reader an invitation to the Wild Animal Party planned for the end of the summer. Additional reading earns a reading certificate.

Beginning July 16 and continuing for six weeks, storytimes for children in kindergarten through second

grade will be held on Tuesdays at 10 a.m.

Older boys and girls can participate in activities on Thursdays at 2 p.m. All youngsters interested in wild animal tracking this summer should contact Miss Terrell at the library for further information.

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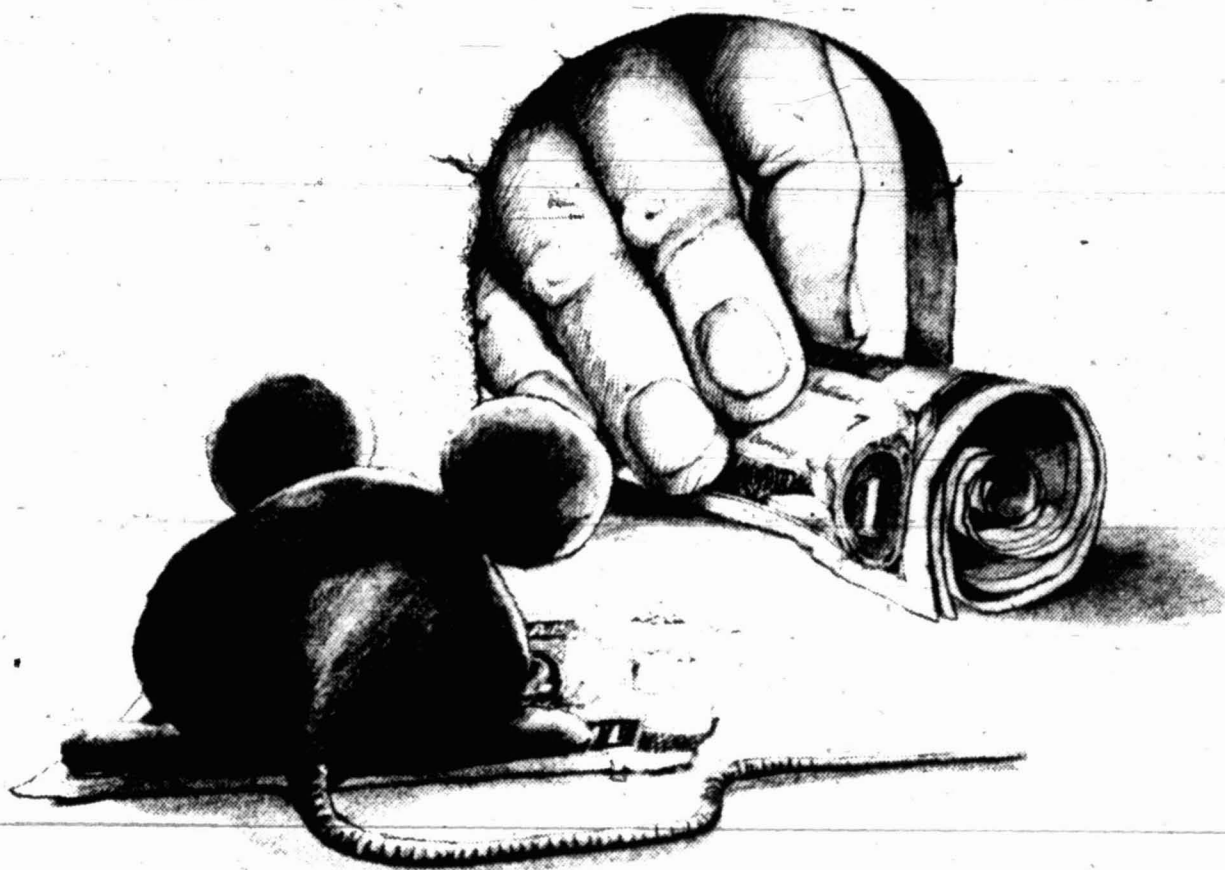
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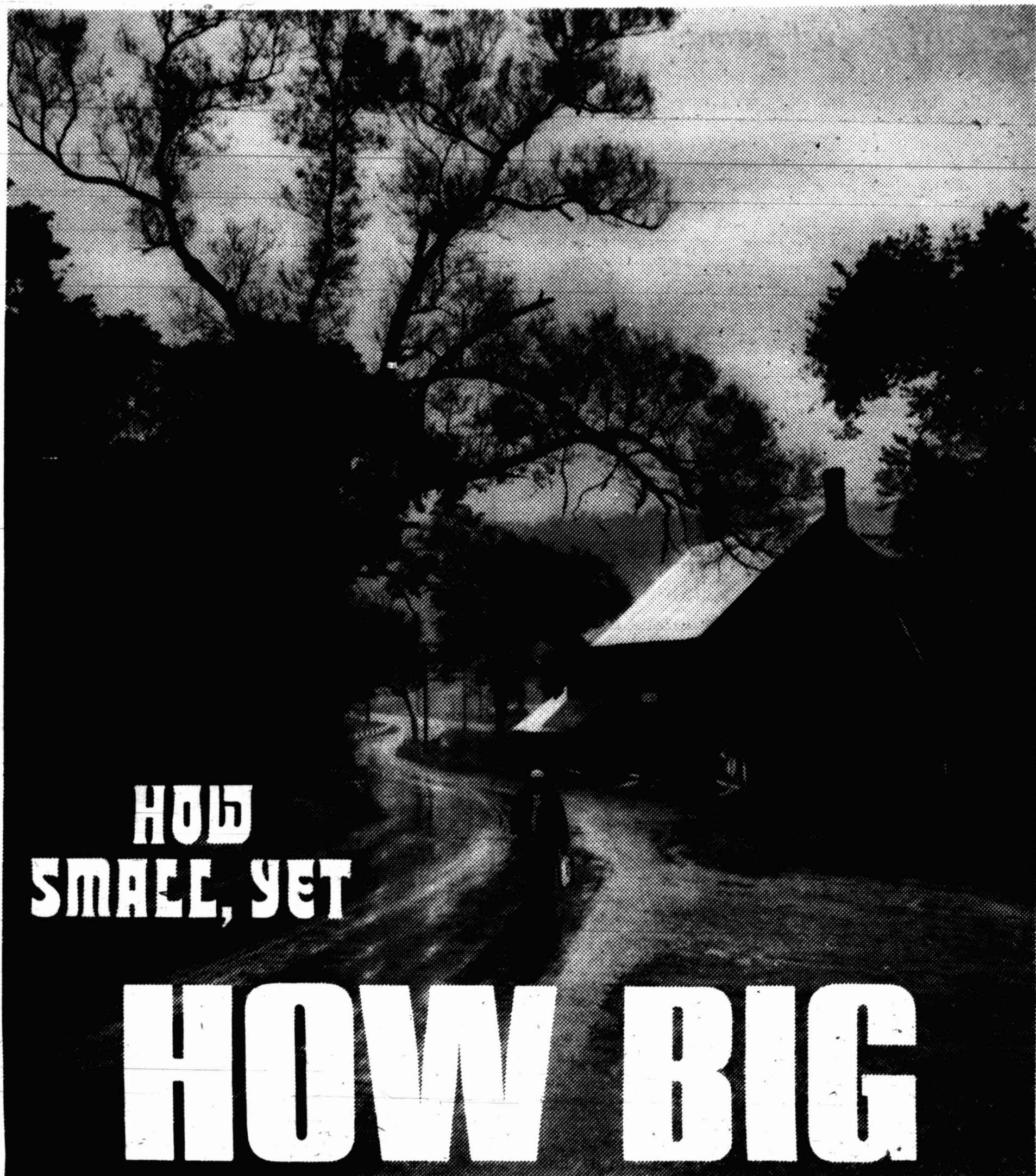


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HOW BIG

How small a man seems—walking down a lonely road on a rainy day, with gaunt trees towering over him.

How small man is, and how frail in body. The trees in the picture and even the chimneys on the old house will probably long outlive the man.

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Scriptures selected by the American Bible Society

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Sunday Acts 8 1-17	Monday Acts 2 1-21	Tuesday Romans 12 3-8	Wednesday 1 Corinthians 12 12-27	Thursday Ephesians 1 15-23	Friday Ephesians 4 1-16	Saturday Colossians 1 15-22
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Our Churches

Christian Science

The Christian Science lesson - sermon this Sunday includes a verse from Psalms: "O Lord of hosts, who is a strong Lord like unto thee? or to thy faithfulness round about thee?" The subject of the sermon is "God."

Services are open to all and begin at 11 a.m. and 5 p.m. at First Church of Christ, Scientist, Carmel, Monte Verde at 6th

Another passage in the lesson, from Science and Health with Key to the Scriptures by Mary Baker Eddy, reads: "God is infinite, the only Life, sub-

stance, Spirit, or Soul, the only intelligence of the universe, including man."

A discussion titled "Loving Is Healing" will be heard next Sunday over station KRML at 6:30 a.m. This program is part of the Christian Science radio series "The Truth That Heals."

First Baptist

The First Baptist Church, Carmel has invited the public to fellowship during the summer worship services.

Sunday morning at 11 a.m. Pastor Roy McBeth's ser-

mon is entitled, "Clean at The Core of Life."

The congregation assembles again at 6 p.m. Sunday for an evening of music and devotion. The study theme for the evening is "Open Ears and Closed Mouths."

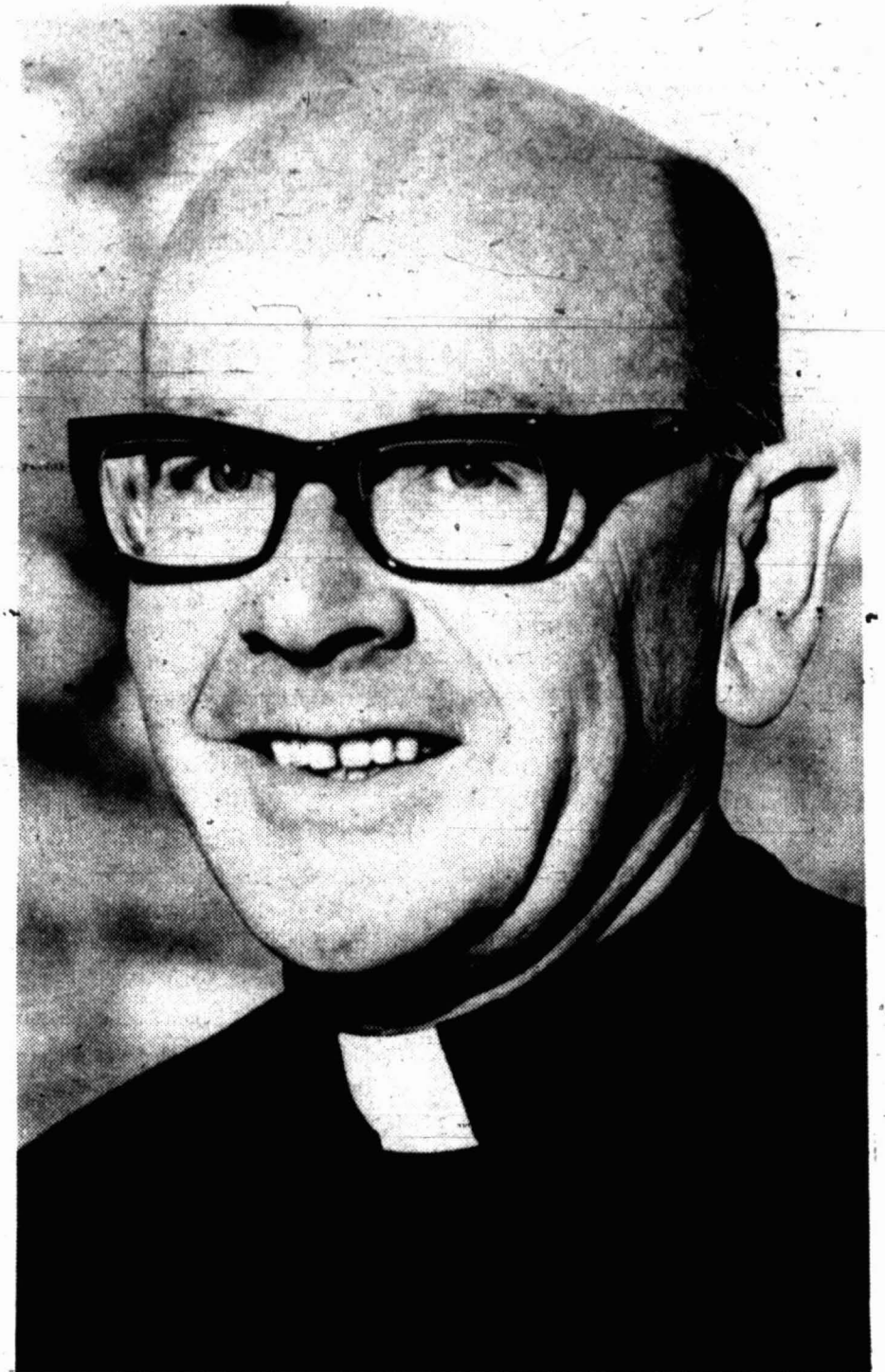
Children's Church and Nursery groups are provided for both of these services. Families are urged to come early to the evening meeting and have a "fun time with the recreational facilities."

Community

"Looking through Another's Eyes" is the

sermon subject of The Rev. Howard E. Bull at the Community Church of the Monterey Peninsula. Lee Zachman, summer intern, will bring the youth sermonette to the service at 10:30 a.m.

A meeting of the member body of the church will be held at 7:30 p.m. on Monday, July 16, to determine the wishes of the people regarding proposed expansion of worship and educational facilities. Preliminary plans for development by phases have been presented to the congregation by a master planning committee headed by James B. Pruitt.



FATHER EAMON MacMahon has been appointed pastor of the Carmel Mission. A native of Ireland, Father MacMahon has been Pastor of St. Michael's in Boulder Creek since 1963. He celebrated his silver jubilee last year.

Obituaries

BROWN

Funeral services for Hamilton Brown, 65, of Carmel were held last Saturday at the Carl Vetter home, 4251 Flanders Dr.

Rev. Charles Moore of St. Francis Xavier Church officiated.

Brown died July 4 of a stroke. He was widely known in Peninsula affairs and was an architect and painter.

A native of Alameda, he lived in Carmel as a child and attended the old Sunset School. He attended the University of California at Berkeley from 1926-28 and received his degree in architecture from the Massachusetts Institute of Technology in 1932, and a Diploma Architecture from the Ecole des Beaux Arts, France in 1931.

He was a veteran of World War II, serving as lieutenant commander with the U.S. Navy.

Brown had an architectural practice in Houston, Tex., from 1937 to 1964, and continued a painting career in 1964.

He designed many church, bank, school, commercial and residential buildings in Houston and was the recipient of many awards. He was appointed a fellow of the American Institute of Architects in 1958; and received the Award of Merit, Texas Society of Architects, with numerous Honorable mentions and a Gold Medal Award in 1958.

Brown moved to Carmel in 1968 where he served as vice-president of the Monterey Peninsula Museum of Art since 1971, and was an officer in the Monterey Chapter of the American Institute of Architects. He was a member of the National Trust for Historical Preservation, the Society of Architectural Historians, and Beta Theta Pi Fraternity.

Brown was a member of the Sharon and Brown families of California. He was a great-nephew of Sen. William Sharon, and his grandfather, Edward Brown, established one of the pioneer insurance agencies in California.

Brown leaves his wife, Lise Tescher Brown of Carmel; two sons, Christopher of Houston and Peter of Philadelphia, Pa.; his mother, Florence Sharon Brown of San Rafael; two sisters, Mrs. James (Frances) Doud of Carmel and Mrs. Robert (Florence) Hart of Darien, Conn.; his brother, William B. Brown of Carmel Valley; and many cousins, including Fred Farr of Carmel.

Cremation and inurnment took place at the Little Chapel-by-the-Sea in Pacific Grove.

SHORT

Services were held last Thursday for Rear Adm. Giles E. Short (retired), a former resident of Pebble Beach who died July 1 in Laguna Hills following a period of failing health. He was 80.

Short, a native of Iowa, served in World War I on destroyers in the Atlantic and in World War II in combat. He was awarded the Legion of Merit for combat as the captain of the USS Bogue in antisubmarine warfare.

Short was commander at Midway Island from the time it came under U.S. control until 1944, and he served as captain of the USS Intrepid during the Okinawa campaign, from 1944-45.

Following the war, Short was commander of the Pacific Reserve Fleet at Alameda until he retired in 1950 with the rank of rear admiral. He worked as an engineer at Lockheed Aircraft Corp. in Burbank until 1960, when he retired and came to Pebble Beach to live. He left the area in 1968 to move to Laguna Beach.

He is survived by his widow, Carolyn Short of Laguna Hills; son, Robert W. Short of San Jose; stepson, Boone Crow of Oakland and three grandchildren.

He was buried in Orange County Cemetery in El Toro.

SPECKENS

Services were held last weekend for Alfred Joseph Speckens, 83, who died July 4 at his home at 2471 San Antonio Ave., following a long illness.

Speckens was a native of Gilroy but spent most of his life in Stockton, where he was the owner of Blaney and Speckens, a hardware and sporting goods store for 35 years.

He moved to Carmel in 1953, following retirement. He was a member of the BPOE Lodge 218 of Stockton and the Commonwealth Club of California, and was active in baseball. He was the first president of the Stockton Ports, of the California League, and the recipient of a Helms Athletic Award.

Speckens' first wife, Edith, died in 1963.

He leaves his second wife, Gertrude Bravo Speckens of Carmel; a son Alfred Jr. of Turlock; a stepdaughter, Mrs. Frank (La Verne) Johnson of Stockton; two sisters, Mrs. Cleone Bias of Laguna Hills, Mrs. Harry Smith of Spain; seven grandchildren and seven great-grandchildren.

He was the brother of the late Mrs. Stasa Hill of Monterey.

Robert Hale, Dean Wilder to perform

Robert Hale, bass-baritone, Dean Wilder, tenor, and Ovid Young, pianist, will be heard in concert tomorrow at 7:45 p.m. in the sanctuary of the First Baptist Church, on Carmel Valley Road at Schulte Road.

Hale, Wilder and Young have become internationally noted as a unique musical team in their presentation of sacred music and the classics in more than 700 concert appearances together since 1966.

Hale is leading bass-baritone for the New York City Opera and is one of the most sought-after concert singers in the nation. He is particularly noted for his

interpretation of Don Giovanni (Mozart).

Wilder is head of the Voice Department, the Westminster Choir College, Princeton, J.J. He has appeared as soloist in Carnegie Hall, with the Boston Symphony Orchestra, and in other major concerts in the U.S. and abroad.

Young serves as accompanist and arranger for the team, in addition to concert tours as piano soloist and duties as Professor of Music at Olivet College in Kankakee, Ill.

Tomorrow will mark the first appearance of this musical trio on the Monterey Peninsula. There is no admission charge.

Farlinger Funeral Home

Just Over Carmel Hill

825 Abrego

375-4145



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July 13, 14 & 15

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CLASSIFIED ADS

THE PLACE TO LOOK



Library board makes budget cutbacks

The Harrison Memorial Library Board revised its budget Tuesday to compensate for a 5 per cent trimming of the original budget by the city council.

Among items cut were funds for the "holiday opening staff" which would have kept Harrison Memorial Library open for certain holidays.

Despite the cuts, board members were able to keep the book budget from being cut substantially.

The board also announced it is underexpended by \$1,840.

The board studied two reports, one from the ad hoc library committee made up of Councilmen Olaf Dahlstrand and Ken Brown and library board members Herbert Blanks and Elizabeth Nowell.

The report found the present library is not well suited physically to perform this function, enlargement of the present structure by addition to the Ocean or Lincoln Street facades is prohibited by court order and not generally acceptable to the public, subterranean addition appears to be practicable, purchase of easterly property is also a possibility and there is a definite need to perform structural work on the present building to meet safety codes.

The conclusions of the report were that the best solution from a physical point of view is the construction of a new library facility, and:

-That, in view of space pressure within the existing structure, the next best apparent solution is to move a portion of the collection to another location, preferably at the Sunset Cultural Center, which would allow the main library additional operating and storage area.

-That investigation and repairs on the main library should be begun as soon as practicable after additional space is provided at another location.

-That the proposed above change would result in the hiring of at least one additional librarian.

-That in view of public discussion regarding the retention of the library in its present location, professional help should be obtained to thoroughly study the possible solutions suggested in findings four and five with a view to developing a permanent library facility and restoring the present building to something approaching the spirit of the original Maybeck design.

The report also found the Monterey Bay area Co-operative Library System (MOBAC) to be operating to the advantage of the library users.

The board called for a joint meeting of the ad-hoc committee.

A report prepared by the Consulting Skills Workshop Management Development

Institute dealt with the problems the board and the city council have encountered.

Members of the library board and city council were interviewed concerning library problems.

Board member Herbert Blanks commented: "I agree with a lot of this report but a lot of it was written in haste." The report itself said that it "had been presented without benefit of an in-depth study."

The report summarized that "we strongly feel that the dissention between the library board and the city council has kept progress from being made toward solution of the basic issues. We also feel that a compromise on the part of both the city council and the library board will be required."

The board objected to the phrase "We recommend a compromise which would give the city council more power over the library but still retain some autonomy in the library board."

"I don't think total control belongs to anybody," said Peter Dyer.

The board decided to send a letter to Assemblyman Bob Wood recognizing "a compromise."

Public Notice

MILLARD, TOURANGEAU, BYERS & FISHER
A Professional Corporation
Attorneys at Law
Dolores and Sixth Streets
P.O. Box 6237
Carmel, California 93921
Telephone (408) 624-3891
Attorneys for Executor
SUPERIOR COURT OF
CALIFORNIA,
COUNTY OF MONTEREY
Estate of
ALICE W. BLACK, Deceased.

No. MP 3788
NOTICE TO CREDITORS
NOTICE IS HEREBY GIVEN to the creditors of the above named decedent that all persons having claims against the said decedent are required to file them, with the necessary vouchers, in the office of the Clerk of the above entitled Court, or to present them, with the necessary vouchers, to the undersigned at the law offices of MILLARD, TOURANGEAU, BYERS & FISHER, Sixth and Dolores Streets, or Post Office Box 6237, Carmel, California, 93921, which is the place of business of the undersigned in all matters pertaining to the estate of said decedent, within four months after the first publication of this notice.
Dated: June 22, 1973
RAYMOND B. WILMARTH
Dates of Publication: June 28, July 5, 12, 19, 1973

Public Notice

NOTICE OF PUBLIC HEARING ZONING NOTICE (Carmel Area)

NOTICE IS HEREBY GIVEN that the Zoning Administrator of the County of Monterey, State of California, will hold a public hearing on the application of Donald Borden for a Variance to Section 31 of Ordinance No. 911, the Zoning Ordinance of the County of Monterey, which would allow a reduction in side yard setback requirements on Lot 11, Block 303, Third Addition to Carmel Woods, Carmel area, fronting on and westerly of Portola Drive.

NOTICE IS HEREBY FURTHER GIVEN that said hearing will be held on the following date: JULY 26, 1973 at the hour of 11:25 a.m. in the Supervisors' Chambers, Court House, Salinas, California, at which time and any and all interested persons may appear and be heard thereon.

ROBERT SLIMMON, JR.
Zoning Administrator
Dates of Publication: July 12, 1973

DEADLINE FOR CLASSIFIED ADS IS TUESDAY NOON

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Your Pine Cone ad can also be published in the Carmel Valley Outlook at a 15 percent discount.

Phone your ad to 624-3881.

Or bring it to the Pine Cone office, Dolores near 8th.

Or mail it to P.O. Box G-1, Carmel, California 93921. See order form.

Garage & Rummage Sales

GARAGE SALE: Saturday and Sunday, 9 to 5. 26030 Atherton Drive, 6th house west of highway no. 1, past vacant lot which is available for free parking. Electric stove, portable sewing machine, wet bar, Oriental drapes, Chinese scrolls, bed spreads, patio furniture, Drexel extra long double bed with box springs, and foam mattress, silk and wool yardage, Thai silk scarfs, books, etcetera. No antiques.

FRIDAY AND Saturday, 10:00. 3405 Trevis Way, Carmel.

GARAGE SALE: Furniture, camping gear, books, clothes, typewriter, and miscellaneous items. July 14, 15. 12-5. 25811 Tierra Grande.

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Public Notice

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Sixth and Dolores
P.O. Box 4887
Carmel, CA 93921
Telephone: 408-624-2701

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. F5133.4

The following persons are doing business as: LITTLE SWISS CAFE at Sixth Avenue (Southside) between Dolores & Lincoln Streets, Carmel by the Sea, California 93921.

HENK W. DISSELDORP
922 Doud Avenue
Monterey, California 93940
ADRI M. DISSELDORP
922 Doud Avenue
Monterey, California 93940
This business is conducted by a Partnership.

HENK W. DISSELDORP
ADRI M. DISSELDORP
This statement was filed with the County Clerk of Monterey County on June 10, 1973.

CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.

ERNEST A. MAGGINI, County Clerk
By Geneva Wells, Deputy
Expires Dec. 31, 1978
Dates of Publication: June 28, July 5, 12, 19, 1973

Home Services

HARD WORKING artistic, experienced gardener. Dependable, steady. Griffin Johnson, General Delivery, Carmel. 625-1750.

CARPENTRY, REMODELING, etc. by well known, competent Carmel resident. Hourly rates. 624-3195.

CARPENTRY, REMODELING, Home Repairs, Miscellaneous Concrete Work. Call Anytime, 394-1120.

GARDEN WATERING services. Any kind of watering. Will water for out-of-town owners. (408) 624-9105.

DELICATE WASHABLES, hand washed and pressed. General pressing and mending, buttons replaced. Reasonable. 624-0621.

GARDENING, YARD cleaning, hauling, anytime - fast, reliable - Have own tools. Free estimate. Call Willie - 394-5585.

CARPETS, FLOORS, FURNITURE - Beautifully cleaned in your home or place of business. 25 years experience. Loftus Cleaning Service. 375-6953.

REMODELING and ADDITIONS. Custom work. Free estimates. Call John. 372-6128.

Home Services

YOUNG COUPLE will do house tending for children and/or homes during vacations. We'd be happy to meet first. 373-7127.

SCANDINAVIAN PAINTER. Very neat, reasonable and dependable. 15 years in Carmel. For free estimates please call 624-1608.

FENCING - REDWOOD fencing and patio decks. Artistic and functional. Free estimates. Call John 372-6128.

EXPERIENCED PAINTERS seeking work. Have many local references. Reasonable rates and free estimates. Call: 624-4557 or 372-7443.

LANDSCAPING, GARDENING service fully equipped; specializing in hedge trimming. Professional references. Free estimates. 624-8082, 7-8 a.m. or 6-7 p.m.

HARMONY GARDENING. Yard maintenance, landscaping. Serving the Monterey Peninsula. Phone 375-0464.

EXPERIENCED PAINTERS. Interiors, exteriors, signs, etc. Free estimates. Guaranteed results. 372-0881.

ROTOTILLING, FENCING, rock work, and hauling. Call Ger Bensberg. 624-5703 evenings.

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659-2915 or 375-2643

REPAIRS

to
Washers Dryers
Ranges Refrigerators
Etc.

Bileci's Tree Service

Serving Carmel and Pebble Beach

We specialize in removing dead limbs from pines and oaks. Also trimming, topping, shaping of healthy trees, removal of dead or hazardous trees, lot clearing and power log splitting. Free estimates on all tree work. Reasonable rates. Premises left clean.

Licensed by City of Carmel
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375-0576
375-3161

Handy order form for Pine Cone classified ads

If you prefer to write your classified ad, use form below. Mail to P.O. Box G-1, Carmel, Calif. 93921, or bring it to the Pine Cone office, Dolores near 8th, Carmel.

NAME _____	PHONE _____
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RATES

10c a word for the first publication. Minimum charge \$1.50
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Rate includes two words all capital letters. Additional words in capitals 25 percent additional. Bold face words count as two words.

For Sale

A MAMIJA-SEKOR 35 mm camera. 1,000 DTL with 55 and 135 mm lenses. \$135. 624-0729.

GENERAL ELECTRIC dishwasher, Westinghouse refrigerator, Sears washer-dryer, living room chairs, large rug pad. 625-1535.

FOR SALE 1966 VW Square Back. One owner. \$600. 624-5248.

12-ft. semi circle CONTEMPORARY SOFA, nearly new. Immaculate condition. New \$1,400, reduced \$500. A bargain 659-2958.

PROFESSIONAL Adams negative retouching machine with vibrator light intensity, magnifier - many more items. Phone 659-2026.

MARY KAY COSMETICS - 624-9074.

I AM offering, for the first time, some of my collection of old stock certificates. These have no known investment value, but are unique mementos of America's financial past. Suitable for framing; ideal conversation pieces for den, library, office, etcetera. \$20.00 each, three for \$50.00. Send check with order to M.W. Chase, 1090 Madrid Court, Seaside, California 93955. Money back guarantee.

ORIENTAL ANTIQUES - Chests, folk art, china. Thunderbird Book Shop, Carmel Valley Road. Phone 624-1803.

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Instruction

MULTI-MEDIA class for serious painting students. If interested call Gallery VSR. 624-7269.

MORNING YOGA classes at Sunset Center begin July 17th. 624-0919.

Public Notice

NOTICE OF PUBLIC SALE OF COLLATERAL
NOTICE HEREBY IS GIVEN by the Shell Oil Company that at 10:00 A.M. on July 20, 1973, at service station premises located at 8000 Valley Greens, Carmel Valley Rd., Carmel, California, the Shell Oil Company, a secured party, will make a public sale of some or all of the following property, all of which has been related to the conduct of the automotive service station business formerly conducted at the above given address by Mr. Frank C. Bruno:
A. Miscellaneous items of inventory, including gasoline, motor oils and tires;
B. Miscellaneous items of service station tools and equipment;
C. Miscellaneous fixtures;
D. Accounts receivable;
E. Proceeds of A.B.C. and D.
All of the property listed above is subject, in favor of the Shell Oil Company as secured party, as collateral under a Security Agreement dated June 23, 1972, which secures the obligations, liabilities and indebtedness of Mr. Frank C. Bruno to the Shell Oil Company, and regarding which there has been filed a financing statement with the Secretary of State, State of California.
**SHELL OIL COMPANY
S.E. ORISEK
San Jose District Manager**
Date of Publication: July 12, 1973

Public Notice

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. F 5131-18
The following persons are doing business as: GROSVENOR'S INN at Carpenter Street and Valley Way, Carmel, California 93921. Post Office Box 2623, Carmel, CA. 93921
John Warren Douglas
Box 365
Carmel Valley, CA. 93924
Estelle Park Douglas
Box 365
Carmel Valley, CA. 93924
This business is conducted by individuals, husband and/or wife, joint tenants.

ESTELLE PARK DOUGLAS
This statement was filed with the County Clerk of Monterey County on May 21, 1973.
CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
By Joan Huckaby, Deputy
Expires December 31, 1978
Dates of Publication: July 5, 12, 19, and 26, 1973

Public Notice

MILLARD, TOURANGEAU, BYERS & FISHER
Attorneys at Law
Dolores and Sixth Streets
P.O. Box 6237
Carmel, California 93921
Telephone (408) 624-3891
Attorneys for Administrator WWA
SUPERIOR COURT OF CALIFORNIA, COUNTY OF MONTEREY
Estate of

HUGH J. CHISHOLM, JR.
Deceased.
No. MP-3715
NOTICE TO CREDITORS
NOTICE IS HEREBY GIVEN to the creditors of the above named decedent that all persons having claims against the said decedent are required to file them, with the necessary vouchers, in the office of the Clerk of the above entitled Court, or to present them, with the necessary vouchers, to the undersigned at the law offices of **MILLARD, TOURANGEAU, BYERS & FISHER**, Sixth and Dolores Streets, or Post Office Box 6237, Carmel, California, 93921, which is the place of business of the undersigned in all matters pertaining to the estate of said decedent, within four months after the first publication of this notice.
Dated: June 13, 1973.

MALCOLM S. MILLARD
Administrator
With the Will Annexed
Dates of Publication June 21, 28, July 5, 12, 1973

Wanted

COINS, FOREIGN and U.S., collections bought or appraised. By appointment. Confidential. P.O. Box 4257, Carmel.

WANTED BY private party. Oriental rugs, various sizes up to 14 x 20. Baby or parlour grand piano. 624-3290.

WANTED AVOCADO green appliances. Refrigerator (16 cubic foot minimum), stove (gas or electric). 625-1535.

WOMAN FOR cooking, gardening on ocean front house in Big Sur. Room and board plus \$120-mo. 667-2426.

Public Notice

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. F 5133-25
The following persons are doing business as: CARMEL CENTER at No. 1, Carmel Center, Carmel, California.
Richard Osborne
P.O. Box 1111
Monterey, California
W.L. Hudson
P.O. Box 1111
Monterey, California
Williametta K. Day
Day Central Offices
530 Idaho Street
Elko, Nevada 89801
Francis H. I. Brown
3003 Kalakaua Avenue, Apt. 2-B
Honolulu, Hawaii 96815
This business is conducted by an unincorporated association other than a partnership.

RICHARD OSBORNE
This statement was filed with the County Clerk of Monterey County on June 26, 1973.

CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
By Carol M. Schmeb, Deputy
Expires December 31, 1978
Dates of Publication: July 5, 12, 19 and 26, 1973

Help Wanted

NEED HELP with U.S. stamp collection, sorting and mounting in exchange for surplus U.S. mint and used foreign issues. Would visit shut-in. Call 372-3424 mornings.

BE YOUR OWN BOSS! Earn an income of your own, right in your own community. Be an Avon Representative. Call now: 373-1770.

WANTED GALLERY sitter on commission basis, full or part-time, weekends free. Business phone 624-9280 and residence phone 659-4535.

COMPLETELY OUT of job ideas? Why not create your own? Call Creative Careers, Consultant. 624-0679.

Public Notice

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. F5134-11
The following persons are doing business as THE NATURAL IMPULSE at West side Mission btwn. 5th & 6th, Carmel, California 93921. (P.O. Box 5545)
KEITH JACKSON
2080 Withers Apt. 3
Monterey, Ca. 93940
RUTH JACKSON
2080 Withers Apt. 3
Monterey, Ca. 93940
This business is conducted by general partnership.

KEITH JACKSON
This statement was filed with the County Clerk of Monterey County on July 9, 1973.

CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
By Geneva Wells, Deputy
Expires Dec. 31, 1978
Dates of Publication: July 12, 19, 26, Aug. 2, 1973

Hauling

LOWEST RATES, fast service, free estimates. Anything from brush to brick. 2½ ton capacity. 394-9337.

HAULING and MOVING. Reasonable rates. Free estimates. Phone 394-2900, residence 394-7825.

Special Notices

FREE FORM and standard cut gems. Custom jewelry by Patrick. Opal Heaven Lapidary. 345 Abbott, Salinas, 758-4354.

CARMEL WOMAN'S Club available for weddings, receptions, private parties. Lovely setting, with garden. Call 624-2382.

ALCOHOLICS ANONYMOUS - 373-3713 or 373-1611, day or night. Central office, 572 Lighthouse, Pacific Grove.

624-3881
To Place Your
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Classified Ad

BARBIE THE Clown. Kiddies favorite entertainer. 45 minutes hilarious fun, \$12.00. Birthday parties or any occasion. 373-5825.

ZARRO'S HOUSE of Produce. Monterey's only outdoor produce market. Finest quality. 2322 Fremont in Monterey. 2 blocks west of Monte Mart.

SALE! MUSHROOM compost. 40c - cubic foot. \$35 a truck load (26c - cubic foot). Free delivery. 394-9337.

CHANGE OF LOCATION for 16th Annual Monterey Peninsula ANTIQUES SHOW. St. Mary's-by-the-Sea Episcopal Church Complex, 12th & Central, Pacific Grove. Fri. & Sat. July 13th, 14th (12 to 9 p.m.) Sunday, July 15th (12 to 5 p.m.). 26 ANTIQUES exhibitors, Bonsai Booth, Gourmet Lunch, Daily Door Prizes, Pot Pourri Pantry. Daily donation \$1.50.

IF EACH person who reads this ad would donate one good item to our Antiques and Treasures Sale, October 11, 12, 13, we could count 1973 a successful year. The Monterey County SPCA needs your support now, more than ever. Call 624-8443 for information or pick-up.

TRY FLUIDEX to aid in fluid reduction - Lose weight with the Dex-a-Diet plan at Surf 'N' Sand Drugs.

STOLEN GIBSON classical guitar. If seen please notify Rt. 3, Box 567, Carmel.

CREATIVE COMMERCIAL artist available to do freelance finished art work for business cards, letterheads, advertisements. Call Susan Aulik after 4:00 p.m.; 372-9139.

HAND SPADE & MOON, for small scale gardening. Reasonably priced. Call 624-4587.

Vacation Rentals

A-FRAME house, small but unique, three blocks from beach in Pacific Grove. Completely furnished. Suitable for one or two persons. Available through August - \$75 per week - \$200 per month. Phone 624-0133 days, 624-3635 evenings, weekend.

CARMEL WOODS: fantastic furnished 3 bedroom, 2 bath home, large deck with panoramic view of Point Lobos, every convenience. Available from July 23 to October 1. \$550 a month. 373-0921 - 624-7885 evenings.

SOUTH OF Ocean, Point Lobos view - August 1st to 31st. 3 to 4 bedrooms, 2½ baths, completely furnished. \$650. Agent 624-2789.

THREE OAKS LODGE
Daily, Weekly Rates
Bath, TV
3 blocks shopping
Box 2659, Carmel
624-5918

AVAILABLE, JUNE 15 - September 15. Charming 2 bedroom cottage, fireplace, sunny private patio, close to beach and town. Completely furnished and equipped. 624-2356.

3 WEEKS IN August. 2 bedroom, 2 baths. 624-4430, or write P.O. Box 75, Carmel.

OCEAN VIEW! Owner will rent completely furnished condominium by week or month. Fireplace and wet bar. 625-1400. June Green, Ocean Pines, 17 Mile Drive, Pebble Beach.

CHARMING CARMEL apartment at the beach. Living room with ocean view plus bedroom - sitting room. Modern kitchen and bath. Very special. Week - month. 624-4419.

WE HAVE several furnished homes available by the month, cottages available by the week.

Barbara Wermuth
CARMEL REALTY CO.
Phone 624-6482

SHORT TERM and summer rentals. Property management. I need more listings. Ione Miller, San Carlos Agency, Box 4118, 624-3846.

SEA VIEW INN
Camino Real near 12th
Turn of the Century Charm
Phone (408) 624-8778
Box 4138, Carmel

Lost and Found

FOUND IN Carmel - lady's watch. Write Sullivan, 482 University, Los Altos, California 94022.

Lost Abyssinian cat. Last seen near Carpenter and Ocean Avenue, June 30th. Small male, cougar colored family - pet. REWARD OFFERED. 624-5775.

MISSING: SMALL tan fluffy mixed breed, male, family dog. Name Ralph. 624-1462.

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One Year (Outside Calif.)	9.00
Two Years (Outside Calif.)	17.00
Foreign (One Year)	16.00

THE CARMEL PINE CONE
BOX G-1, CARMEL, CALIF. 93921

Gentlemen: Yes! Please enter my subscription to The Pine Cone for the time indicated. I don't want to miss a single issue.

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☐ NEW ☐ RENEWAL ☐ GIFT

NAME _____

MAILING ADDRESS _____

CITY _____ STATE _____ ZIP _____

Pets

TWO PEMBROKE Welsh Corgis five and seven years up for adoption to loving home due to daughter's allergy. For interview in Aptos call 688-2889.

BEAUTIFUL, YOUNG female Dalmation AKC registered. Free to good home. 375-0241.

CAIRN TERRIER, show pups. AKC, excellent pedigree. \$200. (408) 449-7698.

Situations Wanted

RETIRED, SWISS-born, highly skilled Doctor of Mechanical Engineering and wife looking for permanent residence in return for management-caring for estate. Highest references of integrity. Write, Richard Bower, Inc., 10012 Wilbur Avenue, Northridge, California 91324.

ENGLISH LADY desires Live-in position as cook-housekeeper, top local references. Reply NB, Box G-1, Carmel, California, 93921.

YOU CAN have your Pine Cone classified ad also run in the Carmel Valley Outlook at a 15 percent discount. For further information call 624-3881.

For Rent

FOR RENT or lease: Available soon, redecorating now, charming Carmel storybook house, unfurnished, wall to wall carpets, drapes, three blocks from the ocean. Carmel stone fireplace, beamed ceilings, two bedrooms, one bath, modern kitchen, washer and dryer. Sorry, no children or pets. 415-345-8205 or 624-8016.

CARMEL TOWNHOUSE, 2-3 bedrooms, 2 plus baths, "country" charm in wonderful park-like setting, walk town. Natural wood panelling, beams, fireplace, sundeck, trees, flowers. \$325 or sell like rent. 624-3932 or 1-415-233-0336.

Public Notice

LIEN SALE
1967 Chevrolet 2 DSD /
Id No. 123377L152449
1972 Ca. Temp. No. 6356522
Abandoned upon my property in Oct.,
1972. Sale will be held July 20, 1973,
1430 hours at 273 Carmel Ave., Marina,
Ca. 93933.

CARLL BARBER
Dates of Publication: July 5, 12, 1973

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**For Rent**

CARMEL POINT studio. One responsible adult. Furnished, kitchenette, wall-to-wall carpet. Quiet area, sun deck, off-street parking, 50 yards to beach. All utilities, TV-cable. \$175. 624-4843, before 10, after 6.

1-BEDROOM COTTAGE, furnished. Fireplace, secluded, easy walk to town and beach. Available by the month. \$285. Write: BREVIN, c/o 630 No. Grant, Stockton, 95202.

CHARMING CARMEL HOME (for lease) -- 2 bedrooms -- 1 1/2 baths (plus lovely guest room) -- level walking distance to shops -- IMMACULATE condition -- lovely garden -- desire permanent adult couple (no children or pets) -- \$295 per month -- phone 624-9049.

FOR RENT -- to mature employed woman, furnished studio room. Fireplace, dressing room, shower, 4 blocks to beach and town. \$135 per month includes utilities and TV cable. 624-7650.

FOR RENT, an unfurnished home available now. 3 bedrooms, den, 2 baths, built-in electric kitchen, double garage, fenced rear yard. \$325 a month, lease. M.E. Foster Realty, 624-8521.

FOR LEASE: Carmel unfurnished one room studio building. Has shower, drapes, cable. Light housekeeping. Desire permanent employed mature or retired woman. Secure, quiet. No students, pets. \$110 per month including utilities. 624-4489.

NEW STUDIO apartment in private home. Furnished, private garden, entrance. Single non-smoking employed adult with references. \$150 monthly including utilities and cable. 624-9418.

FANTASTIC LEASE available August first for right party. Brand new, unfurnished Carmel luxury Ocean View home. Open beams, 3 bedroom, 2 baths. Adults only. No pets -- references. \$650 per month. Cross and Foster Realtors. 624-1569.

ENJOY AUGUST in Carmel Valley sunshine. 2 bedrooms, 2 baths, adobe. Decorator furnished country antiques. Sheltered, private patio and pool. Mature couple, pet possible. 659-2431.

NORTH TAHOE -- 2 bedroom, bath and half -- beautiful deck overlooking lake, near everything. \$125 weekly. -- available August 1st through September. 624-7917.

1 BEDROOM APARTMENT in Carmel. Single person only. Call evenings 624-4405.

CHARMING 2 BEDROOM, 2 bath, completely furnished. Available August 12 through September 4. \$225 week. Oenning Realty, 624-1838 or 624-2624.

Wanted To Rent

FURNITURE looking for unfurnished Carmel Valley 1 bedroom or studio apt. or cottage. Will bring mature, single business woman who can pay up to \$150-mo. 373-6966 or 624-0133 - ask for Gwen.

EMPLOYED COLLEGE coed is in need of a room to rent by the month. 624-6047 between 10 and 5, Tuesdays through Saturday.

Tahoe Rentals

NORTH TAHOE HOME -- 4 bedrooms, 2 baths, sleeps 10. All appliances. \$200 per week or \$120 per 5 week days. (415) 344-7295 evenings, or (916) 583-2977.

Hawaii Rentals

RELAX IN Maui at the Kula Kane. Completely furnished deluxe apartment with ocean frontage, sandy beach and great swimming. Watch the sunset from the lanai while you dine. A mile from golf, hotels, entertainment. \$175 a week, \$600 a month. Phone for brochure. Mrs. Monte Harrington, 624-5523.

Business Opportunities

UNIQUE MAIL-ORDER business (books on natural history) for sale. Established 12 years; owner retiring, will assist. P.O. Box 6448, Carmel, California 93921.

CARMEL RETAIL BUSINESS on Ocean Avenue. \$150,000 for lease, stock and off-sale liquor license. No telephone information please. Ocean Avenue Realty. 625-1343.

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WAREHOUSE SPACE FROM 1000 to 8000 square feet available soon. Taking reservations now. Centrally located. call 624-5003.

RETAIL SPACE in Carmel Valley's Valley Hills Center -- opposite Quail Lodge -- adjoins Thunderbird Book Store -- 1050 sq. ft. 375-5145.

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Real Estate Wanted

FAMILY WISHES to buy 2-bedroom cottage. Reasonable walk to shops, beach. Away from heavy traffic, parking. J.M. Tucker, 625 W. Mariposa Ave., Stockton, Calif. 95204.

Real Estate

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CARMEL WOODS, sweeping view, 3 bedrooms, 2 baths, split-level, carpeted. By owner. 624-4468.

BY OWNER -- five wooded acres overlooking Trinity River, \$4900. Box 115, Douglas City, California. (916) 623-6155.

Real Estate

HATTON FIELDS 4 bedroom, den, family room, dining room, 2 fireplaces, workshop, deck, privacy, canyon view. \$89,500. San Carlos Agency, 624-3846.

PEBBLE BEACH MPCC \$65,500. Bright, cheery 2 year old 3 bedroom, 2 bath home. Separate carpeted dining - family room, kitchen with dining area, laundry with storage wall, master with dressing room, garage with shop. Phone George Osborne (owner-agent) for gate entry. 375-2145 or 375-9838.

OCEAN FRONT Eagle's Nest high above crashing surf, dramatic views. 3 bedrooms, fireplace, terrazzo throughout, stone walls, privacy, 16 miles south of Carmel. \$110,000. 624-3531.

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Beautiful, older home with two bedrooms and den plus 2 baths. Has 2 fireplaces, one in the living room, one in the den. This beautiful landscaped location consists of 1 1/2 lots at the corner of 13th and Dolores.

PRICE \$59,500

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Leased commercial on Alvarado Street within 1/2 block of Urban Renewal. \$120,000.

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37 acres + - with deeded right of way off Highway 1. Magnificent coastal and mountains views. \$75,000.

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Beautiful Carmel Valley

144 acres + - with river frontage, ocean views, recreation center high on a hill includes pool, shuffle board, badminton, barbeque. Four older homes produce approximately \$4,000 per year. I know of no other that combines so many goodies.

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CARMEL ASSOCIATES

624-5373

Rod Santos, Realtor

San Carlos Street Between 7th & 8th
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ON PARTINGTON RIDGE**

This charming rustic two bedroom home nestled on a level area with a sweeping ocean and canyon view. Two decks, natural stone fireplace, window seats, modern kitchen, also a Franklin stove. All this combined with the expert touch of a well known architect. Privacy plus on these three acres. EXCLUSIVE. \$50,000.

LOUIS CONLAN, Realtor

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across from Pine Inn
Box 2522, Carmel

Betty Machado 624-3097

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To acquire one of the last truly beautiful building sites in the choice Rancho del Monte area. This one has privacy and incomparable, unobstructable views of mountains in all directions and looks across the valley into lovely Garzas Canyon. 1.46 acres.
OWNER - 624-2356

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It is situated on a beautifully landscaped lot and designed to take full advantage of the expansive hill views. Meticulously cared for, it still retains that new look we all like, and it's so convenient with all of the good built-ins we have come to enjoy and look for in top grade homes.

There are 3 bedrooms, 2 shiny baths, a gracious dining room separated from the living room by a very interesting fireplace. Drapes, washer, dryer and refrigerator are all included for your convenience. Incidentally, there's plenty of room for a pool if you wish. Fairly priced at \$65,000, it's a delight to show if you'll please call us for an appointment.



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Dolores near 7th

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Carmel Rancho Shopping Center
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Realtors**

PEBBLE BEACH ARISTOCRAT -- Immaculate custom-designed residence on 8/10th of an acre near Del Monte Lodge, representing the ultimate in convenience and comfort for either a couple or small family. A large and spacious master bedroom suite, a guest bedroom and bath, and a delightful study or third bedroom and bath, opening onto a secluded patio. The living room is large and cheerful, the dining room provides a gracious background for entertaining. The kitchen and breakfast area are designed for maximum efficiency and convenience. Every square foot of this shake-roofed redwood and adobe residence exhibits the finest of construction and excellence in taste. In our opinion, this is one of the finest homes available in its price bracket in Pebble Beach. Offered at \$169,500.

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Box 4235

Carmel, California

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**SECLUDED IN THE OAKS AND PINES
(NEAR CARMEL HIGH SCHOOL)**

Ideal family home plus GUEST HOUSE. Approximately 1 acre.

Wood-paneled living room with chalk rock fireplace wall. Formal dining room, opening on to a very large deck and covered ping pong area. Family size kitchen with eating space. Family room is 22 by 17 with a bedroom, bath and office adjoining.

On a separate level is the large master bedroom and bath, 2 smaller bedrooms and a third bath.

The completely separate redwood guest house with bath offers ideal accommodations for visitors or a "home away from home" for your teenager.

An outstanding buy for \$74,500. Low interest rate loan can be assumed.

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Mail: Rte. 2, Box 6666, Carmel, Calif. 93921

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FORMAL HOME ON A SUNNY VIEW LOT
JUST REDUCED \$2,000.00
FOR IMMEDIATE SALE

Situated on a quiet cul-de-sac on a huge street-to-street lot and was quality constructed by master craftsman, Bixby. This delightful, formal all white brick home features a heavy shake hipped roof, elegant shutters, double planked dark-stained oak wood floors through the entire home AND the white Karastan all wool area carpets are included. There are 2 generous sized bedrooms and 2 outstanding bathrooms, the kind you will only find in a custom-built home. PLUS a lovely, spacious library complete with built-in bookshelves (could easily be a 3rd bedroom). And then we have a luxurious formal dining room with crystal chandelier opening into the elegant all white, beamed ceiling living room. Of course there is a modern kitchen and a sunny breakfast room. The property is completely fenced and offers complete privacy, a gigantic exposed aggregate patio and lovely views of rolling hills. This select property is priced at \$72,500 and is an excellent value.

**REDUCED \$5,000 FOR IMMEDIATE SALE
SPECTACULAR VIEW OF POINT LOBOS**

Enter this beautiful family home through a private patio where country seclusion is the key to this charming 4 BEDROOM, 3 BATH, two-story home. A CATHEDRAL BEAMED CEILING living room with brick fireplace and wood paneled walls leads to a deck overlooking a FABULOUS VIEW OF POINT LOBOS. Off the spacious dining room is a protected patio where delightful meals may be enjoyed. The lower level features 3 of the bedrooms and 2 baths. There is also a spacious work-laundry room plus a two-car garage. As an added extra there is an 18 x 36 glassed-in deck which also has a panoramic view of Point Lobos. All of this in one of Carmel's finest homes. NOW ONLY \$74,500.

**REDUCED \$5,000.00
PANORAMIC VIEW AND POOL
IN CARMEL VALLEY**

Situated on 2 acres for complete privacy! An eagle's eye view of the sun-drenched Valley from every room of this large home with 2,700 square feet of living area, consisting of 3 bedrooms, 3 full baths and 2 half baths, and a huge 45 foot lanai. PLUS a 100 foot long new redwood deck, yet there is a level driveway! You purchase a relaxed way of life with this spacious home located in Sunny Rancho Del Monte. The beamed ceiling living room features a unique free-standing sunken brick fireplace. Each of the spacious bedrooms has its own bath. A special feature of this property is an Anthony pool complete with automatic equipment. This pool is fully enclosed in a 1,500 sq. ft. permanent pool house with two one-half baths. This two-acre property is zoned for horses. A most attractive feature on today's financial market is the EXCELLENT 5 3/4 PERCENT ASSUMABLE INSURANCE LOAN. CALL immediately on this tremendous buy, offered NOW AT \$79,500.00.

**Herma Smith Curtis
REAL ESTATE**

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624-0176

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372-4508

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Views to Point Lobos
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- All the charm and grace of Old Carmel — high vaulted ceilings, immense tiled baths, tiled kitchen with butler's pantry and utility room.
- Ample space — four bedrooms, large living room with fireplace, formal dining room, large entry hall with windows to walled courtyard.
- Ocean views from living and dining rooms, kitchen and two upstairs bedrooms. Beach access is 50 feet.
- A secluded small estate. Charming garden has flagstone walkways. The separate double garage features chalk rock front and doors with wrought-iron details.

Offered at \$150,000
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For the investment-minded. Land for lease in Downtown Carmel. This is a 40 x 100 foot parcel. The existing house is to be removed.

The property is suited to six to eight shops or offices. Call today, 624-1536 for details.

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A BIG PIECE OF THE PIE - 8677 square feet of beautiful land, south of Ocean Avenue, within a few steps of I. Magnin, and on it sits a cunning, shingled Carmel Cottage with 2 bedrooms, 2 baths, den. Just listed, \$67,500.

TYPICALLY OLD CARMEL -- An interesting home on two full lots, ideally located, south of Ocean Avenue, within walking distance of beach or village. Very "Carmelish" this rustic frame residence has all the warmth and charm of the older homes: completely renovated and updated, it now has all the comforts and conveniences we feel we must have today. Living room with fireplace, den, small dining room, three bedrooms, two and one half baths, an all new kitchen, and a laundry room with a new washing machine and dryer. The wiring is all new, as is the plumbing, and the heavy shake roof. \$87,000.

MONTEREY PENINSULA COUNTRY CLUB -- Do see this cozy and appealing home on a pretty, tree studded, low maintenance lot. Living room with fireplace, dining room, three bedrooms, two baths. Double garage. \$59,500.

Penny Howard

REALTOR

624-0104 Anytime

7th Ave. west of Dolores P.O. Box 4236, Carmel

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624-6461 Anytime

Wm. Bion Burchell, Realtor

Derek Godbold, Associate Rodney Bayne, Associate
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A rare gem that has to be sold. This is a real charmer -- 2 bedroom and den, 2 baths, 2 stories, 2 fireplaces and a bargain at \$69,500. By appointment only.

POINT LOBOS

Build your own view home any size you want on the 1 acre site we have for sale in Rancho Rio Vista for \$24,000. The views are magnificent.

\$45,000

This 3 bedroom, 2 bath home in a neighborhood of children, close to shopping, theater, school and the price includes all carpeting, draperies, stove and refrigerator. By appointment only.

625-1343 P.O. Box 3322
Carmel LEO TANOUS, Realtor: Residence 624-4818
LEE KEENE JAMES H. SMITH
Home Phone 625-1520 Home Phone 373-5630
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Home Phone 624-2426

ROBLES DEL RIO - CARMEL VALLEY

Not far from the Robles del Rio Lodge in a woodsy setting, this 2 bedroom, 1 bath home offers a fine view of the valley. It has over 300 sq. feet of new deck, new carpeting and a new kitchen. Constructed almost entirely of redwood inside and out with a Carmel Stone fireplace, it's a warm and friendly little house. What more could one want for \$42,000.

MPCC 2 BEDROOMS & DEN, \$69,500

This ALMOST new house is in really beautiful condition. It is decorated with impeccable taste, and drapes and carpeting go with the house. It is so NEARLY new that not ALL the landscaping is finished, but the front is completed and the topsoil has been spread over the rear area. There are two baths, double garage with electric eye opener and... well, you've just got to SEE it to appreciate the tremendous value at today's relatively LOW price of \$69,500.

CARMEL VALLEY LUXURY VIEW HOME

Breath-taking views from this custom-built, almost new, spacious two bedroom, two and one-half bath home - redwood was used throughout the house and the extensive decks. Spacious open beam ceilings, with massive granite rock fireplace in living room. Top quality construction and materials throughout. Located just six miles up Carmel Valley from Carmel on a completely private, wind-sheltered lot of over 1/2 acre that is landscaped for minimum care, and there is a beautifully planned location for a swim pool. Shopping is very near. Shown by appointment only, and priced below replacement cost at \$98,500.

OCEAN FRONT HOME - \$275,000

A gorgeous 4 bedroom home, with heated and filtered swim pool with only a sand beach between you and the Pacific Ocean. A beautifully designed and built home, of about 4,000 square feet, seasoned for about 7 years but in new condition. There are 4 baths, a large recreation room, and many, many extras. Located about a mile south of Carmel.

CARMEL VALLEY - 2 1/2 ACRES - TWO HOUSES

This property is located adjacent to the Gardiner Tennis Ranch and about one mile West of Carmel Valley Village. It is a level 2 1/2 acres with many trees.

The two houses are set in an attractive informal garden. The older home has 3 bedrooms, 1 1/2 baths, large kitchen, living room, dining room. The other home is about 10 years old with 2 bedrooms, bath and is in excellent condition. Also included, a new double garage, single garage, tractor room, storage room, large greenhouse, BBQ and a well that is not working right now.

The owners have just about moved out and are ready to sell. They might even throw a fine old tractor in on the deal. ASKING \$82,500.

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LARGE CARMEL FAMILY HOME -- 2900 square feet of living area all on one level, located on over a third of an acre with privacy and a little view of Pt. Lobos. Entrance foyer, 14x20 dining room, breakfast area in kitchen, four bedrooms and three baths. The master bedroom has a fireplace, dressing room and bath with both tub and stall shower. Double garage with basement storage including dark room. Fresh on the market. \$79,500.

PANORAMIC VIEW LOT IN TIERRA GRANDE -- A high up level building site with 180 degree view of valley, mountain ranges and the ocean to the west. \$17,500.

MONTEREY COLONIAL -- A fine reproduction built in 1951 near downtown Monterey with terraced garden and huge patio. Plank floors, cathedral ceiling living room, dining room, library with fireplace, family room, 8 bedrooms and 5 baths. Nineteenth Century atmosphere with modern conveniences. \$110,000.

GEORGE CONN REAL ESTATE

Carmel Multiple Listing Member

San Carlos near 6th 624-1266 P.O. Box 5478
Edith Leach - 373-4687 Roy Potter - 624-9751
Sallie Conn - 624-5252

Old Carmel Board and Batten. This two bedroom fixer-upper with living room fireplace is on a level lot and close to downtown. \$38,500.

Three bedroom Hatton Fields home. Pt. Lobos view. \$75,000.

ENOS FOURATT, Realtor

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BIG SUR HOUSE

Early Big Sur home in choice location with ocean view and exceptional weather. Easily accessible yet secluded and peaceful. Property includes 1.7 acres with deeded rights and direct access to magnificent privately owned redwood canyon with trails, stream and sandy beach.

Nestled in grove of live oaks. Redwood exterior. Charming wood interior and fireplace. Three bedrooms, two baths. Two bedrooms have separate entrances and are suitable for rentals. Storage room and darkroom that could be converted to bedrooms. Sun deck, terraced garden, site for guest house. \$79,500 -- \$30,000 down with favorable terms. Tel. (408) 667-2194

CONDOMINIUMS - 2 bedrooms - for immediate occupancy - \$47,500. All electric kitchen. Heated swimming pool. Tennis courts. Near Carmel Center Shopping Center. Salesman in residence.

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Fern Canyon Road

Adjoining north of Highlands Wedding Chapel

CARMEL WOODS VIEW LOT. We have just listed this sloping 60 x 135' lot which has lovely outlook of the canyon and forest of Pebble Beach beyond ... and can have an ocean view by building out. The price includes foundation plans, contour map and plans for a 4 bedroom, 2 bath home designed to take advantage of the ocean view. \$22,400.

"SEVEN PINES" A brand new handsome split-level home on San Antonio Street just south of the Pebble Beach gate. Shingled exterior, shingled roof. Entry hall, living room with dining area, bar, deluxe kitchen, panelled family room, three bedrooms, three baths, two fireplaces, luxurious carpeting throughout. Double garage. Lovely ocean and golf course views. A pleasure to show. \$112,500.

CROSS & FOSTER, Realtors

Phone 624-1569

Claire Cross 624-5739 Lenore Foster 624-6775
Anne Weeks 624-6516 Amelia Myette Whelchel 624-3968
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San Carlos north of 5th P.O. Box 1172, Carmel

THE VILLAGE REALTY

Elisabeth Setchel, Realtor

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PEBBLE BEACH building lot. One acre plus all level with view. Out-of-town owner anxious to sell.

GLADYS R. JOHNSTON, Realtor

Residence 624-7745 Office 624-3849
Junipero between 5th & 6th Carmel, California 93921
(OFF-STREET PARKING) P.O. Drawer D

FOREST HILL

3 BEDROOMS - 2 BATHS
PLUS DETACHED SMALL STUDIO

Only a short walk to stores and close to schools. This well arranged home is in a nice neighborhood and is offered for sale. \$44,000. Approximately 20 years old and in good condition. Owner will consider lease-option to responsible party able to pay substantial monthly payments.

JIM MUSTARD, Realtor

Business Opportunities - Insurance

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PEBBLE BEACH - OPEN HOUSE - SUN. 1-4

ON PORTOLA RD. (WEST OF POLO FIELDS)

Presenting a Luxurious New Home on 1 1/2 acres of breathtaking scenery. Beautifully conceived - Custom Built with all the amenities you would expect in a lovely four bedroom home. As an additional Bonus - one may stable horses on the property. The Price: \$139,500. EXCLUSIVE.

SOUTH OF OCEAN -- top location, easy walk to town. NOW -- offering this charming 2 story home with just about everything! Including 4 large bedrooms - 4 large baths - extra large living room with glimpse of ocean - separate dining room - lovely kitchen - built-ins - vacuum, etcetera - plus a large 2 car garage. A real value at \$89,500. EXCLUSIVE.

SHIRLEY JONES, Realtor

Bill Clay, Associate Office 624-8969
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Carmel
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OPEN HOUSE - SUNDAY 1-4 1017 OCEAN ROAD, PEBBLE BEACH

A wonderful 3 bedroom, 2 bath sunny home in prime condition. \$63,500.

WHEN YOU THINK OF BUYING ...
THINK OF OENNING

OENNING REALTY

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Lines from Lois There is this place

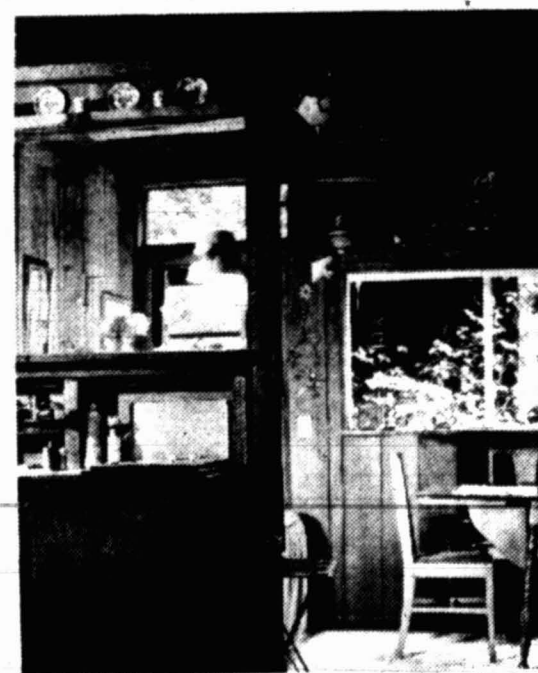


It's name is Listen-to-the-Creek. It is composed of the real estate -- a 2 1/2-acre parcel of land about 12 miles (15 minutes) down the Coast from Carmel and, turning inland from the starkly beautiful coast, another mile and a half into a fern-filled canyon in a redwood forest.

It is composed of a creek which runs year-round all the way through it, spilling over waterfalls, and mossy logs along the way.



There is this little cabin on this place which was named by a neighbor who made its sign at the time the house grew from shakes hand cut from a redwood tree on the property. It has three sort of odd rooms, a bath, and a deck. The interior is rustic and probably should be finished off more conventionally, but it is furnished and includes an electric stove and refrigerator, so you could start right in to enjoy it while you fiddled with its interior and "decor" if you want something less rustic.



There are the redwoods, the trillium and forget-me-not and the horse-tail fern where the lady-bugs breed in the spring. And the foxglove, and the ferns and other fascinating little plants which appear as a part of what the botanists call "the redwood community".

It is easily accessible because it is right on the only road (though kept private from it by fences and gates) and it may be that it is the close-to-Carmel hideaway in the summer sun which you have sought. Listen-to-the-Creek is in the Palo Colorado Canyon, and you might call for directions and drive down this weekend to see it, or you could always call our office and make an appointment during the week.

The price is \$29,500 and it requires, in addition to a minimum of \$15,000 cash, the inclination to "hide away in shadows from the tyranny of time" without getting too far away from Carmel.



Lois Reuk

Real Estate By The Sea

Phone (408) 624-1593

Junipero Near Fifth • P.O. Bin 5367 • Carmel, Ca.

northridge

SHOPPING CENTER

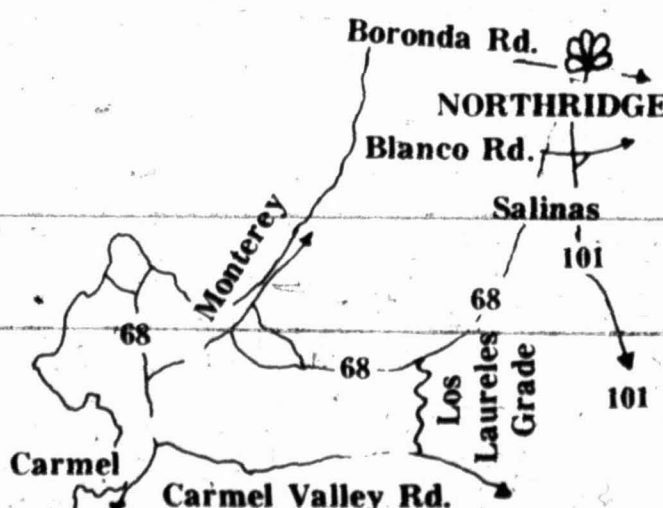
VISIT THE FRIENDLY MERCHANTS AT NORTHRIDGE . . .

ZALES JEWELERS We've got the whole world working for you 449-5491	Kushins SHOES Size - Selection - Service - 449-6620	Kinney The Great American Shoe Store 449-9958	the FASHION Use The Fashion Charge - The Most Convenient of All! 449-5457	the aardvark the unusual 449-1571	B. Dalton BOOKSELLER • New Books • Children's Books • Publisher's Overstock • Paperback Books 449-7245
Home Federal Savings and Loan Association Salinas Office (Right of Central Mall Entrance) 449-7251	<p>CLIP THIS AD</p> <h3>Color Portrait Special!</h3>  <p>YOUR CHILD'S 5x7 PORTRAIT in Natural Color ONLY 49¢ WITH THIS AD</p> <p>the children's photographer <i>"FRECKLES"</i> America's Most Experienced Photographers of Children</p> <ul style="list-style-type: none"> • A sensational offer! • A lovely NATURAL COLOR PORTRAIT of your child at this low, low price! • A selection of poses! • No appointment necessary! <p>THIS SPECIAL OFFER LIMITED TIME ONLY! NOW THRU SAT. JULY 21</p> <p>Your favorite picture...new or old...professionally copied</p> <p>Passport or Application Photographs for your convenience</p> <p>NORTHRIDGE SHOPPING CENTER/MALL 449-3795</p> <p>SAVE THIS AD</p>			JCPenney We know what you're looking for 449-8111	Kushins Children's Bootery "Where Fit is a Matter of Professional Pride"
The Emporium 443-1111	<p>the children's photographer <i>"FRECKLES"</i> America's Most Experienced Photographers of Children</p> <ul style="list-style-type: none"> • Limit: one offer per child, two per family! • Second child photographed at 88c. • Group portraits at 88c per child! 			SHERMAN CLAY SINCE 1870 Fine Organs and Pianos from the Nation's Largest Including Full HAMMOND Line 449-5481	PayLess Welcome Salinas Rodeo WESTERN HATS & WESTERN BELTS \$2.99 449-5451
Old Fashioned Ice Cream Shop Between See's Candies & The Music Box 449-7500	<p>Don't Miss THE HORSE FAIR July 19 thru July 22 in the Northridge Center Mall</p> <p>• Exhibit of champion Tennessee Walkers, Arabians and Morgans. • "BRIGADOON," the giant Percheron-Clydesdale horse is the star attraction (standing 17 hands and weighing 1800 lbs.!).</p>			Gallenkamp The Family Shoe Stores 449-9955	KNIGHT'S Donut Shop The perfect stop between shops 449-5521
<p>SALINAS PACKERS BASEBALL SCHEDULE</p> <p>July 13 vs Modesto (KRSN NIGHT - Many Prizes) July 14 vs Modesto July 15 vs Modesto (Double Header 1:30) July 16 vs San Jose July 17 vs San Jose (Borden's Rodeo Night - Pony and Other Prizes) July 24 vs Fresno July 25 vs Fresno July 26 vs Fresno (7 Eleven - Bob Feller Night) July 31 vs Lodi Aug. 1 vs Lodi Aug. 2 vs Lodi (Max Patkin - Baseball's Clown Prince) Aug. 10 vs Visalia Aug. 11 vs Visalia Aug. 12 vs Visalia (2 p.m. Emmett Ashford - Umpire) ALL OTHER STARTING TIMES 7:30</p>					

**JULY
CLEARANCE
SALE!!**

July 12, 13 & 14

IT'S EASY TO GET TO NORTHRIDGE IN SALINAS (Hwy 101 at Boronda Road)



Simply take Los Laureles Grade to the Monterey-Salinas Highway (68), then follow this road right through Salinas on Main Street; past 101 and the Salinas Rodeo, all the way to Boronda Road and the Northridge Center.

HOURS:
Monday thru Friday 10 a.m. to 9:30 p.m.
Saturdays 10:00 a.m. to 5:30 p.m.
Sundays 12:00 to 5 p.m.